

The Sisterhood of St Margaret
St. Margaret's Convent
East-Grinstead
for
the Easter
1885.

2nd Edition

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East-Grinstead
for the Easter
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1885



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A Pugin Arch' let

E Curved scarp

Henry the 7th Chapel, Entrance to Vault.

London: Published and Sold by J. Taylor, 10, St. Martin's Lane, June 1, 1821.

SPECIMENS

OF

Gothic Architecture;

SELECTED FROM VARIOUS

ANTIEN EDIFICES IN ENGLAND:

CONSISTING OF

PLANS, ELEVATIONS, SECTIONS, AND PARTS AT LARGE;

CALCULATED TO EXEMPLIFY

THE VARIOUS STYLES,

AND

THE PRACTICAL CONSTRUCTION

OF THIS CLASS OF

ADMIRER ARCHITECTURE:

ACCOMPANIED BY

Historical and Descriptive Accounts.

VOL. I.

By A. PUGIN, — ARCHITECT.

SECOND EDITION, WITH ADDITIONS AND CORRECTIONS.

LONDON:

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1823.

LONDON:
PRINTED BY J. MOYES, GREVILLE STREET.

TO

JOHN NASH, Esq.

ARCHITECT TO THE OFFICE OF WORKS,

PRIVATE ARCHITECT TO THE KING, &c. &c. &c.

SIR,

SOON after my arrival in this country, I was very fortunately introduced to you, and prosecuted my architectural studies in your office, with much gratification and advantage to myself. It is, therefore, with no small degree of pleasure that I inscribe to you the present volume of Specimens, which none, better than yourself, know how to appropriate and to appreciate. Indeed, from your friendly and judicious counsel I have already profited much; and I trust that the present Work, as well as any other I may hereafter be induced to undertake, may merit the approbation of so distinguished a judge.

I remain,

With great respect and gratitude,

Your obedient servant,

A. PUGIN.

June, 1821.



PREFACE

TO

THE SECOND EDITION.

THE destruction of all the copies, remaining on sale, of the first volume of "SPECIMENS OF GOTHIC ARCHITECTURE*," having rendered a new impression necessary, the proprietors, notwithstanding their loss, have anxiously attended to various important improvements for this new edition. The deficiency of literary illustration to some Plates at the end of the volume has been supplied and enlarged; various inaccuracies and defective passages corrected; the "Glossary" has been revised, and considerable additions made to it; and the whole of the Plates are now arranged according to a regular distribution of subjects, the same as in the second volume.

Thus improved, this first volume is again submitted to the public, with more satisfaction than at its first publication, which some circumstances conspired to render, in a few parts, irregular and incomplete.

This collection of "*Specimens of Gothic Architecture*" will undoubtedly prove of great use to architects, as well as to gentlemen who study the subject as a liberal accomplishment; no previous publication having presented so many details of mouldings and ornaments, adapted to actual practice. The study of that beautiful style which

* By fire, which destroyed Mr. Taylor's premises, 59, High Holborn, in the night of Nov. 23, 1822. An extensive and valuable stock of books and prints of Architecture, MSS. &c., perished at the same time.

we are accustomed to call *Gothic*, appears to advance in its interest with the British public; and the adaptation of it to modern purposes, so frequently attempted with imperfect success, bids fair to be completely effected at the present day, by the aid of accurate and tasteful delineations from the finest antient examples; advantages which the architects of the last generation did not possess, and which, whilst they excuse, in some measure, the imperfect manner in which they imitated the true Gothic style, leave no apology for a repetition of such barbarous designs.

E. J. W.

Lincoln, January, 1823.

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REMARKS
ON
Gothic Architecture,
AND ON MODERN IMITATIONS.

THE history of what is usually termed *Gothic Architecture* affords one of the most eminent instances of the fluctuations of public taste. After reigning, acknowledged throughout the principal countries of Europe, as the most beautiful and convenient style of building, during almost four centuries, commencing our epoch from the full establishment of the pointed arch; and after filling Germany, France, England, &c., with edifices of such lightness and sublimity of effect as the world had never before witnessed; an over-wrought refinement in elaborate details at length brought the whole style into disrepute: the ornaments appropriate to its principal members became neglected: and imperfect details of Italian Architecture took place of them; the admirers of which, without attempting to bring forward complete examples of the rival style, applied its ornaments to buildings of decidedly different character. Nothing could be more barbarous than such mixtures: for the leading forms of both these very different manners of building became violated by their being brought together. Pilasters and columns, borrowed from the Grecian orders, were worse than useless, when placed between windows of a breadth far beyond what the style they belonged to admitted; and those windows, as if to heighten the incongruity, divided into numerous small lights by mullions of stone; as at Longleat House, Wiltshire, &c. Turrets, pinnacles, and open battlements, could have no legitimate affinity to Doric or Corinthian entablatures; and yet such indiscriminate mixtures were practised, not merely by ignorant and inferior artists, but by the most eminent architects of the time.

The changes in religious opinions, which took place in the sixteenth century, had a great effect upon Architecture, and its sister arts. The adoption of the new doctrines was everywhere ushered in by the demolition of monasteries; many of which had churches, halls, cloisters, and other buildings, of great magnificence: whilst even cathedral and parochial churches were rudely despoiled of the statues of saints, and all their most valuable ornaments. The destruction of so many grand establishments, where Architecture, Sculpture, and Painting, had always been warmly cherished; and, indeed, where alone they had found protection during the stormy periods of feudal warfare, gave a terrible blow to those arts "that adorn and soften life." From the death of Henry VIII. to the restoration of Charles II., almost all the great houses built by the English nobility exhibit a mixed style, such as we have described. A few, but very few, examples of pure Italian Architecture were produced by Inigo Jones; the most celebrated of which was the Banqueting-House of the projected palace of White-hall. The few churches that were erected within that time exhibit much the same mixture of styles as the great houses. Arched and mullioned windows retained their place; but columns of the *five orders*, and other members of incompatible design, were blended with them indiscriminately. Even Inigo Jones disfigured the decayed cathedral of St. Paul, London, by casing its old Norman walls with rustic work, decorated with obelisks, and Doric triglyphs; and a spacious portico of Corinthian columns was added by him to its western entrance. The "Godly, thorough, Reformation," effected by the opponents of the unhappy king, Charles I., destroyed many splendid remains of ecclesiastical Architecture. In the choirs of almost every cathedral in England, the episcopal throne, and the rich screens and tabernacles where the high altars had formerly stood, were broken down with furious zeal. Upon the re-establishment of the monarch, and of the clerical hierarchy, these outrages were repaired in the taste of the day. Corinthian columns and cornices were then erected amidst rows of prebendal stalls, crowned with tapering pinnacles and fretted tracery*. A pedantic affectation of Italian taste had branded the pointed arch, and all the buildings constructed on its principles, with the opprobrious term, *Gothic*; an epithet inconsiderately

* Wren himself gave designs for such incongruous ornaments as these at Winchester and Lincoln Cathedrals; and at the latter he replaced one side of the quadrangle of the cloisters with a portico of semi-circular arches, raised upon columns of the *Italian Doric*; the other three sides of the square being of the style of Edward the First's reign.

applied, merely as designating something barbarous, and devoid of regular design. Our great national architect, Sir Christopher Wren, following the prejudices of his contemporaries, gave his suffrage to the general censure; and deservedly as his talents were esteemed, it is no wonder that his judgment was applauded, and re-echoed as unquestionable. And yet how unable has he shown himself to imitate the style he condemned! What are the towers he added to Westminster Abbey? Clumsy copies of those of Beverley-Minster, overlaid with cornices and other members, borrowed from Roman Architecture. The octagonal tower, erected by him over the chief entrance of Christ Church, Oxford, and such of the churches which he repaired or rebuilt in London, where any imitation of the *Gothic* style was attempted, exhibit such imperfect and poor designs, as no living architect, of any reputation, would now risk his credit upon. From that time down to the reign of our late venerable sovereign, Italian Architecture maintained undisputed ascendancy: all that was called *Gothic* remained proscribed and neglected. The rise and establishment of a more liberal taste would form an agreeable subject for details of greater length than our limits will admit of; the design of this work being rather to assist the actual imitation of *Gothic* Architecture, than to give a full history of it.

Although it was not till the reign of George III., as observed above, that any critical investigation of our ancient buildings was entered upon, yet some imperfect efforts at imitation had previously been made, which indicated a returning partiality for the once favoured style. The evident failure of Sir Christopher Wren in all that he had designed as imitations of *Gothic* style, might very fairly deter ordinary architects from attempting what had baffled a man of his eminence. He must have felt the inferiority of his works to their models, and seldom ventured on such things. But where new buildings were planned, *en suite*, with ancient ones, some conformity of style seemed necessary to avoid very discordant effects; and this, though too often disregarded by Wren himself, could not always be dispensed with. It was the case at *All Souls' College*, Oxford; where the library, and other modern buildings, form a quadrangle with the chapel and hall, built by the founder, Archbishop Chicheley, in the reign of Henry VI. The library was begun in 1716. Its outside bears some accordance with the chapel. The east side of the square has two lofty turrets, and was also designed to be *Gothic*, as far as internal convenience would allow; together with the cloister and gate which range along the front. Of this quadrangle, Lord Orford remarks, with his charac-

teristic acuteness, that “ it has blundered into a picturesque scenery, not void of grandeur* ;” which must be allowed : but the parts are wretchedly made out. Nicholas Hawksmoor, a scholar of Wren’s, and associate with him in several of his principal works, was the professional architect ; but Dr. George Clarke, a member of the college, assisted in designing these buildings ; which deserve notice as amongst the earliest and most considerable of those imitations, the inaccuracies of which eventually led to a thorough investigation of ancient examples, and a more perfect revival of their style. The impropriety of altar-screens, episcopal thrones, &c., of Italian Architecture, when placed in our cathedrals, was at length perceived ; indeed nothing but undistinguishing partiality could ever have tolerated such incongruous ornaments. The choir of York Minster had a throne for the archbishop of most unsuitable design, which was set up in place of the ancient one destroyed under the rule of the presbytery : this was removed in 1740, and a new one erected, together with a pulpit, and other furniture, in professed imitation of the ancient stalls†. About the same time a stone screen was built at the entrance of the choir of Beverley Minster, in a style of intended resemblance to the works of the 15th century‡. The screens which enclose the upper end of Westminster-Hall for the Courts of Chancery and King’s Bench, were designed by Kent, in the reign of George II. || All the above works are miserably deficient in fidelity of

* Anecdotes of Painting, &c.: where these buildings were at first attributed to Gibbs, the architect; a mistake which is corrected by a subsequent note. The whole quadrangle was not completed in less than 40 years.

† As Kent had been consulted by Lord Burlington for the patterns of the variegated pavement laid down in 1736, in York Minster¹, it seems highly probable that he was concerned in the design of the above furniture for the choir. However miserable his attempts in *Gothic Architecture*, Kent was a man of extraordinary mind; and his talents were applied to every species of design. The introduction of a new style of laying out ornamental grounds was chiefly effected by him, though prompted by the fine taste of Pope.

‡ The date of this erection is not in the published accounts of Beverley; but it was about the time above mentioned. The workmanship is excellent: and the design shows great genius, though spoiled by a total ignorance of proper details. It was probably a work of Kent’s.

|| These have been recently taken down, and new courts are building on the west side of the hall, from the skilful designs of Mr. Soane. We learn, with much pleasure, that many innovations and barbarous additions to that most noble hall will be removed, and its pristine Architecture, in a great measure, restored.

¹ Huge Etruscan scrolls made out with old marble slabs, cut into narrow slices. Archbp. Bowett’s tomb was actually stripped, as well as many others, to furnish materials for this display of taste!

details, and altogether unworthy of notice, except as evidences of right feeling in those who designed them. An artist, with the advantages of the present day, who should venture to display such barbarous things, would deservedly be hooted with contempt: but we must bear in recollection, that when Hawksmoor and Kent produced them, the Italian had for so long a time been thought the only Architecture worthy of the study of scientific men, that all knowledge of the beautiful style which it superseded in this country had fallen into oblivion. The dates of most cathedrals, and of some other principal buildings, stood recorded in history: but such records gave mere dates; and hardly ever entered into specific details. It could never become unknown that circular arches and ponderous columns, the style of Durham Cathedral, were of older fashion than the pointed arches and light shafts of that of Salisbury: but all discrimination of the changes which Architecture had received during the 13th, 14th, and 15th centuries, was in a manner lost; as we may see in the gross blunders which occur in many descriptions of those fabrics, even by antiquaries who were profoundly acquainted with ancient history,—such as Browne Willis*, and others. Sir Christopher Wren, on occasion of being employed to survey Salisbury Cathedral, in order to its repair, amongst much scientific observation on the fabric, published the most wild and inconsistent theories on the style in which it is built †. He was then at the head of his profession, a man of learning, and conversant in the first circles of men of knowledge. His failures, wherever he attempted anything in the *Gothic* style, have been already noticed. His immediate successors in that way were not more happy; indeed it had become impossible for any individual, however powerful or fertile his genius, to effect anything worthy to associate with original works in that style, beyond the mere copy of some part.

That lively and acute genius, the Hon. Horace Walpole, contributed so much to spread a taste for the beauties of *Gothic* Architecture, especially amongst people of fashion, both by his writings, and the construction of his celebrated Villa of Strawberry-Hill, that his name cannot be silently passed over. His education, first at Eton, and subsequently in King's College, Cambridge, at both which places the poet Gray was his intimate companion,

* See his *Histories of Lincoln, York, and other Cathedrals*, 4to. 1729, &c.

† *Parentalia*. These theories have been refuted in Bentham's *History of Ely*; and since then, more fully, by Dr. Milner, in his *Treatise on the Architecture of the Middle Ages*. 8vo. 1811.

may be thought to have inspired him, as well as his friend, with a predilection for the florid style of ecclesiastical Architecture. His verses to the memory of king Henry VI., written at Cambridge in 1738, are full of admiration of the sublime chapel of King's College*. Strawberry-Hill was incredibly admired for several years; though, in point of Architecture, it is a heap of inconsistencies, and altogether a mere toy. The place was purchased by him in 1748; and he shortly after began to embellish it in the *Gothic* style. Various apartments were added to the old house at different times, as late as the year 1776†. When he began to build, Mr. Walpole visited many ancient castles and mansions, and his letters of 1752 and 1753 contain some beautiful descriptive sketches of what he saw. In the preface to "A Description of Strawberry-Hill," printed at his private press there in 1774, after stating that "the *Description* originally was meant only to assist those who should visit the place," he adds, "A farther view succeeded, that of exhibiting specimens of Gothic Architecture, as collected from standards in cathedrals and chapel-tombs, and showing how they may be applied to chimney-pieces, ceilings, windows, balustrades, loggias, &c." And further on, "I did not mean to make my house so Gothic as to exclude convenience and modern refinements in luxury. The designs of the inside and outside are strictly ancient, but the

* The following lines of the above poem strikingly display the taste of that time, when a young writer felt himself obliged to apologize for the want of Italian rules of proportion in King's College Chapel:—

"When Henry bade this pompous temple rise,
Nor with presumption emulate the skies,
Art and Palladio had not reached the land,
Nor methodized the Vandal builder's hand;
Wonders unknown to rule, these piles disclose;
The walls as if by inspiration rose," &c.

Gray's "Ode on a Distant Prospect of Eton College," was written in 1742.

† In the designs for Strawberry-Hill, Mr. Walpole was assisted by Mr. Richard Bentley, only son of the celebrated critical scholar, Dr. Richard Bentley. John Chute, Esq. was also consulted, a gentleman of congenial taste, who embellished his seat at the Vine, in Hampshire, with some elegant architectural works. In the style of his curious mansion, Mr. Walpole was prompted, very likely, by a house which Richard Bateman, Esq. had built at Old Windsor about the same time. Mr. Walpole resided at Windsor the summer before his acquisition of Strawberry-Hill. Mr. Bateman's house was intended to resemble a monastery; it was lately occupied by the dowager lady Onslow. Some of its antique furniture was eagerly purchased for Strawberry-Hill, on Mr. Bateman's death.

decorations are modern ; and the mixture may be denominated in some words of Pope, “*A Gothic Vatican of Greece and Rome*”.

A short essay on the ancient Architecture of England was published in 1762, by the Rev. Thomas Warton, in his “*Observations on the Fairy-Queen of Spenser*,” which exhibited a better chronological sketch of different styles than had been previously done ; though the authority of Sir Christopher Wren led him into some mistakes. His favourite studies had made Mr. Warton intimate with many curious descriptions of Architecture contained in the writings of Langland, Chaucer, Lydgate, and other old poets ; and in his great work, “*The History of English Poetry*,” of which the first volume appeared in 1774, are many valuable notes on such descriptions †. The information afforded by Mr. Warton, was in a manner superseded by the “*History of Ely Cathedral*,” published in 1771, by the Rev. James Bentham. The knowledge of ancient Architecture displayed in this work far exceeded all that had been published before on that subject. The cathedral of Ely, where Mr. Bentham was beneficed, had furnished him with examples of almost every variety of style, from the Saxon era to that of the Reformation. The peculiar ornaments of each were carefully studied by him, and his numerous quotations from ancient authors prove his diligence in historical research. In this work was first brought forward the presumed origin of the *pointed* arch, the chief feature of the *Gothic* style, and on which the whole style seemed to be formed. This, Mr. Bentham derived from the intersection of two semi-circular arches, such as are seen on the walls of buildings erected about the period of the Norman Conquest ; an opinion that has given occasion to much dissertation and debate, the result of which seems to have convinced most practical men

* Few men have had their talents so severely criticised, and variously estimated, as Horace Walpole. His concern in the revival of *Gothic* Architecture, is all that we have to do with ; and considerable merit must be claimed for him. His letters, and many passages in the *Anecdotes of Painting*, were very useful in correcting public taste, which had sunk into mere pedantry, and a blind partiality for particular rules. His imitations at Strawberry-Hill are hardly to be called Architecture ; but he had the generosity to acknowledge its deficiencies, and to bestow unreserved praise upon more successful efforts, when *Gothic* Architecture became better understood.

† In 1760, Mr. Warton had published, without his name, “*A Description of the City, College, and Cathedral of Winchester*,” 12mo. In this work, some such glaring mistakes occur in ascertaining the age of certain parts of that cathedral, as show that he could not then have paid much attention to the study of ancient Architecture ; but the essay above mentioned displays much better critical knowledge. — See Milner’s “*History of Winchester*,” 2 vols. 4to. in which Warton’s errors are detected and cleared up.

of its being well founded, though there are many speculative writers who wish to find a higher origin for the Gothic style.

The Preface to Captain Grose's "Antiquities of England and Wales," followed shortly after Bentham's History of Ely; and added some useful remarks to what had been given in that work, by extending the comparison of English buildings to foreign ones; but without venturing to dispute the inconsistent theories of Sir Christopher Wren. Large quotations were taken by Grose from Warton, Bentham, and Bishop Warburton; the latter of whom had published some fanciful observations, in his notes to Pope's Epistles.

The "History and Survey of the Antiquities of Winchester," by Dr. Milner, 2 vols. 4to. 1798, brought a grand accession to the knowledge of old English Architecture. The church of St. Cross Hospital, near that city, had been noticed by Bentham for the curious combinations of circular and pointed arches displayed in its construction; and the historian of Winchester, adopting the same opinion, strengthened it by concurrent arguments and observations. His description of the cathedral, college, and other buildings at Winchester, cleared up the mistakes of preceding writers, and evinced a complete acquaintance with the *Gothic* style of Architecture, and its various alterations.

The exertions of literary men in ascertaining the history of Architecture, enabled practical artists to select proper models for imitation; the specimens of different ages became better known, and the impropriety of blending the ornaments proper to works of distinct periods, as had been previously done, began to be felt. Mr. James Essex was the first professional architect whose works displayed a correct taste in imitations of ancient English Architecture. He was born at Cambridge in 1723; and educated in the school of King's College, where his constant sight of the magnificent chapel is thought to have determined his taste to that style of Architecture, which is there so enchantingly displayed. He was employed to make architectural drawings for the historian of Ely, so early as the year 1757, and remaining ever after in friendship with Mr. Bentham, he undoubtedly acquired much knowledge from him on the history of his art. Mr. Essex was also acquainted with Gray the poet, Gough, Tyson, Cole of Milton, Horace Walpole, and other antiquaries: his modesty and amiable temper being no less admired than his talents. The works of this architect in the *Gothic* style were not numerous. The choir of Ely Cathedral was removed to the east end under his direction in 1770; and he effected very extensive repairs on that church, in carrying on which nearly

20 years were employed. After this he was engaged in repairing Lincoln Minster, where an altar-piece of stone was erected after his designs, and some very great repairs effected*. King's College Chapel was repaired also by him, and he designed the stone screens about the altar there, which was then removed to the east end, and a space originally behind it taken into the choir. An elegant Cross at Ampthill was erected from a drawing by Essex, in memory of the abode of Queen Catherine of Arragon at that place; besides improvements at Madingley, an ancient mansion in Cambridgeshire, together with the design of windows, and other minor works.

Death closed the labours of Mr. Essex just about the time when a new master in modern Gothic Architecture appeared, who soon "eclipsed all former fame." Mr. James Wyatt, whose skill in Grecian Architecture had long before placed him at the head of his profession, was consulted in 1782 by Thomas Barrett, Esq. for the improvement of his seat at Lee, near Canterbury. "Wyatt designed several plans, some Grecian, some Gothic. The latter was adopted;" and the success of the imitation soon made both the place and the architect highly celebrated. This was Mr. Wyatt's first work in the style of our old English Architecture; and, as such, it deserves particular notice, although he afterwards produced several much more sumptuous specimens of that style. Mr. Barrett was a man possessed of elegant taste, and knowledge of the fine arts; and not only attended very carefully to the correctness of his new buildings, but consulted several friends, and particularly the Hon. Horace Walpole, whose approbation of Lee was thus expressed with equal warmth and judgment:—"The house at Lee, which was but indifferent before, has been, by the skill and art of Mr. Wyatt, admirably improved in the disposition of the apartments; amongst them is a very beautiful library, finished in the most perfect style of Gothic taste. The three fronts of the house convey the idea of a small convent, never attempted to be demolished, but partly modernized, and adapted to the habitation of a gentleman's family†;" and in

* The general form of this altar-piece was probably copied from the monument of Bishop Wm. De Luda, in Ely Cathedral; enlarged and modified. It has a chaste and suitable effect, although not large and sumptuous enough to fill its place worthily, in so magnificent a church. The works of Mr. Essex in the *Gothic* style, cannot be exceeded in their fidelity to ancient examples; but are deficient in boldness, and spirit of design, and his details are too often meagre, as is apparent in this and other works of his.

† The above passage was published in Hasted's History of Kent, Vol. III., and has been copied into other works. In the *Bibliographical Decameron*, the author, the Rev. T. F. Dibdin, tells us,

the later editions of *The Anecdotes of Painting*, he again takes occasion to praise Mr. Wyatt's success in this his first essay. "Mr. Wyatt, at Mr. Barrett's at Lee, near Canterbury, has, with a disciple's fidelity to the models of his masters, superadded the invention of a genius. The little library has all the air of an abbot's study, except that it discovers more taste*." The superiority of Lee to Strawberry-Hill was beyond comparison, and no one acknowledged it more readily than the noble owner of the latter, whose taste contributed to this superior perfection of Lee †. For a full description of Lee, we must refer to the works mentioned in a note; remarking only one circumstance in the idea of its style, which deserves the attention of every imitator of ancient Architecture, viz. a propriety and consistency in the character it assumes as an ancient work, "a small monastery, — partly modernized, and adapted to the habitation of a gentleman's family ‡." The situation is happily suited to the appearance of monastic seclusion, but obvious convenience required some deviations from strict adherence to antient forms; particularly in the windows, on which, however, the beauty of *Gothic* buildings mainly depends§. Mr. Wyatt's subsequent works in imitation of the

that this passage *was written by Lord Orford himself*, "and had it not been deemed necessary a little to vary and curtail it to adapt it to the historian's plan, would have appeared more advantageously." *Decameron*, III. p. 457, note.

* Vol. III. of Lord Orford's Works, 4to. p. 433. In a letter published in Vol. VIII. of Nichol's *Literary Anecdotes*, he says, "I have seen, over and over again, Mr. Barrett's plans, and approve them exceedingly. The Gothic parts are classic; you must consider the whole as Gothic modernized in parts, not as what it is, the reverse. Mr. Wyatt, if more employed in that style, will show as much taste and imagination as he does in Grecian." [A.D. 1782. N.B. The new buildings began the next year.]

† See Lord Orford's *Correspondence*, Vol. V. of his Works, p. 668, where, in a letter dated 1788, addressed to Thomas Barrett, Esq., he acknowledges the defects of Strawberry-Hill, and tells his friend, "My house was but a sketch by beginners, yours is finished by a great master."

‡ This consistency was wanting in Strawberry-Hill, where the designs vacillated between the style of a castle, and that of a convent. See *Descriptions of Lee* in Hasted's *Hist. of Kent*, Vol. III. 665. *Beauties of England*, Vol. VIII. p. 1092. *Angus' Views of Seats*, 1787, where is a neat engraving; and *Bibliographical Decameron*, Vol. III. 457, where is a vignette and description, &c.

§ Many of the best designed modern *Gothic* mansions are spoilt by their windows, as Lee is. Turrets, battlements, pinnacles, in short, almost every ornament of the Gothic style, may easily be applied to modern houses, for external decoration, without departing from the ordinary mode of fitting up the rooms within; but windows in rows of the simple Grecian opening, destroy all harmony on the outside, and if forms appropriate to the exterior be adopted, the inside must be in some degree conformable, and fresh difficulties arise in the furnishing and fitting up of rooms. As

antient Architecture of England are too well known to need description, and too numerous to allow of it here. Several of these buildings were far more extensive and sumptuous than any such works previously executed; but the praise of beautiful imitations of this style cannot be allowed to this celebrated architect, without, at least, a regret for the destruction of some valuable original specimens in three of the cathedrals submitted to his taste; Lichfield, Salisbury, and Durham. His genius was fully gratified in florid details, without always attending to antient rules; and too much is claimed for the fame of Mr. Wyatt, when he is said to have "revived in this country the long-forgotten beauties of Gothic Architecture*." Since the first works of Mr. Wyatt, the *Gothic* style has been adopted in numerous residences of the British nobility and gentry; which have been built, or refitted in that style, with different degrees of fidelity and success. Several churches and chapels have been also raised with very good effect; this style having peculiar advantages for such structures. The repair of our cathedrals, those invaluable monuments of antient taste and skill, has in late years been attended with less violation of their original style than at any period since the introduction of Italian Architecture. Several incongruous works of a barbarous taste have been removed from their venerable interiors, and correct imitations of a proper style erected in their place. During the last twenty years numerous publications have issued from the press, some to develop the obscure history of *Gothic* Architecture, others to display its various beauties. Artists of first-rate talents have been employed to delineate and engrave the most beautiful and curious remains, and the works in this kind of the present day will be eagerly sought for, and carefully prized, a century hence. The general enlargement and improvement of public taste, resulting from these works, is undeniable. The respective beauties and conveniences proper to the Grecian orders in their pure state, or as modified by the Romans, and their successors, in the Palladian school, may be fully allowed, without a bigoted exclusion of the

to sash windows with their bars tortured into pointed arches, such *carpentry* is absolutely contemptible, and much more disgusting than common undisguised forms; nor can frames of cast iron ever successfully fill the place of stone mullions; the want of substance preventing such a frame from ever appearing "a lightened part of the structure itself," as a proper *Gothic* window has been happily described. See "Metrical Remarks on Modern Castles and Cottages," &c. London, 1813. The Preface to this smart satire is full of judicious remarks on our ancient Architecture, and its adaptation to modern dwellings.

* See Gentleman's Magazine, Sept. 1813. Also Monthly Magazine, for Oct. of the same year.

style we are accustomed to term *Gothic*. Nor ought its merits to be asserted to the disadvantage of classic style. Each has its beauties; each has its proportions; which ought never to be applied to the other. The use of antient Architecture, either Grecian or *Gothic*, may not inaptly be compared to that of the dead languages. Both have become obsolete, and must be determined by original examples. The rules of construction are fixed in both: and the proportions and ornaments of architecture require to be thoroughly studied, and strictly followed, no less than the metres and phrases of the classic tongues. The architect must evince his judgment in the use he makes of the best models of the style he adopts; and in invention, he must endeavour to *think* in the manner of the original inventors. These precepts may be thought to restrain modern practice to a servile imitation: but that is more than is intended. The scholar is left at full liberty to express his ideas in classic language; and the architect is not less at liberty to build in the antient styles: only let his models be attended to, remembering that a licentious departure from original rules produced the execrable *Gothic* of Batty Langley*; more contemptible than the most barbarous Latin of the feudal ages.

EDWARD JAMES WILLSON.

* About sixty years since, this artist invented, and unfortunately published, "*five orders of Gothic Architecture*;" being hideous caricatures of Italian columns and entablatures, disguised by strange mouldings of what he thought *Gothic*. The impudence of such attempts to impose on public taste would now be in small danger of misleading the most ignorant carpenter or mason; but antient examples were then little studied, and this man's books produced some shocking barbarisms in Architecture.

Specimens
OF
GOTHIC ARCHITECTURE.

NO. 1.--PLATE I.* VARIOUS MODES OF FORMING ARCHES.

THE Arch being the distinctive feature of all structures of the middle ages, as the column was of those of classic antiquity, the first Plate of this Work is devoted to an elucidation of various forms of Arches, beginning with such as are found in buildings of the Norman, or Saxon style†, and then proceeding through the principal varieties of pointed Arches.

1. The *semi-circular Arch* was the principal one used in all buildings, until about the middle of the 12th century, though a solitary instance of the pointed Arch may now and then be proved to be of earlier construction.

2. Arch described from one centre placed above the base-line.—This form has been denominated *the horse-shoe*; it is common in some buildings of eastern countries, and examples of it occur in Romsey-Abbey Church, and in others of the Norman style.

3. *Semi-circular*, but including a portion of the perpendicular jambs above the imposts.—This form is seen in a side-arch of the rood-tower of Malmsbury Abbey Church, where the transepts being narrower than the nave and choir, two of the four arches were limited to a less breadth, though required to equal the others in height. Other examples are found in the transepts of Winchester Cathedral, St. Alban's Abbey Church, &c.; in short, the Norman architects frequently raised their Arches above the imposts in this manner.

* The No. and small figure will be found at the right hand corner, bottom of each Plate.

† These national denominations are used indifferently; it appearing, after great research, and many attempts to distinguish characters peculiar to the buildings raised in this country before the Conquest, that the Normans did not introduce a new style, though they enlarged the scale of our churches, and other public buildings. See Vol. II. p. xi.

4 and 5. *Elliptical Arches*, described from three centres.—Arches of this form are not only found in Norman buildings, mixed with the semi-circular, but frequently over doors and windows in the early part of the fifteenth century, along with the pointed Arch, and the other characteristics of the style of that period. The entrance-tower to the deanry of Lincoln has gateways of this form, and several other instances might be adduced.

6. *Semi-circular Arches intersecting* each other.—Some instances occur of intersecting pointed Arches, and others, of Arches, if they may be so called, described by strait lines, forming a series of intersecting triangles raised on one base: these were merely ornamental, as may be seen in the ruins of St. Augustine's Abbey at Canterbury.

7. *Semi-circular and Lancet Arches* combined.—Such mixture is commonly found in buildings of the twelfth century, when the pointed Arch began to prevail.

8. *Three-centred pointed*.—Arches formed on this principle, began to come into fashion at the beginning of the fifteenth century, growing gradually more obtuse at the point*.

9. *Moorish*.—This form may be classed with the Horse-shoe, No. 2. It is described from two centres placed above the imposts. Arches somewhat of this form, are occasionally met with in buildings of the early pointed, or Gothic style†; they are only found placed over narrow apertures.

10. *Elliptical*, resembling a pointed Arch, only rounded at the top.

11. *Lancet Arch*, described from two centres on the outside of the Arch.—The term *lancet* has been happily applied to the tall, narrow windows which enlighten the structures of the thirteenth century. Salisbury Cathedral is the most complete specimen of that style. These lights have each a pointed Arch at top, and the Arch is frequently raised on strait lines above the mouldings of the impost, where such mouldings occur; this is, indeed, the lancet form, comparing the Arch to the head of a lancet.

* See Vol. II. p. xiv. note i.

† We have not scrupled to use the term *Gothic*, it having become invincibly connected with that style of building, of which the pointed Arch is the distinctive feature. The impropriety of the term is acknowledged on all hands, and it is never applied now as contemptuous. The attempt to appropriate this beautiful style to our own country, by designating it *English Architecture*, was made without due regard to the noble monuments of it remaining in France, Germany, and Flanders. *Pointed Architecture*, in allusion not only to its characteristic Arch, but to its pinnacles, spires, &c., seems the most appropriate term, and most expressive of its character.

12. *Equilateral*, where the points of the base and crown form an equilateral triangle. — This may be called the standard form of the pointed Arch, and is perhaps the most beautiful.

13. *Four-centred pointed*. — Some beautiful varieties of decoration were struck out from this form, but it must still be regarded as less perfect than the simple Arch struck from two centres. — See the Arch No. 8, and the note referred to in Vol. II.

14, 15, and 16. The combination of circles, and portions of circles, being so infinitely diversified in specimens of florid tracery, especially in the larger windows of the fourteenth century, it would be in vain to attempt to analyze all their principles. We may observe, however, that most of them were divided at first into a few large forms, and these again subdivided into as many openings as the space would allow, so that the openings were never broader than those of the perpendicular lights of the window, and seldom less than one-half of the breadth of one of these. In proportioning the void and solid parts of windows, we seldom find the mullion exceed one-third of the light in the larger divisions, nor smaller than one-fifth.

17. Mode of describing a pointed Arch by the crossing of strait lines. — This Arch may be classed with the four-centred, being of flatter curve in the upper part than the lower. Many actual examples of Arches appear to have been struck out, by the intersection of strait lines, in specimens of the later periods.

18, 19, and 20. *Four-centred Arches*, whose centres must be upon the same diagonal lines, which are found by dividing the base-line of the Arch into more or less parts, according to the fixed height of the Arch. — These are some of the various forms of what has been called the *Tudor Arch*; being chiefly found in buildings, erected under the reigns of our princes of the house of Tudor; we find, however, that this flattened Arch was used more than fifty years before the accession of Henry VII., the first English sovereign of that name.

21. *Ogee*. — This, with No. 16, give an ornamental variety of Arch, which was sometimes used over doors and windows in the reigns of Edward II. and III.; as in Caerphilly Castle, &c. The inflected curves necessarily weaken it too much to allow of its application on any large scale, and only small specimens are found of this sort of Arch.

22. *Four-centred pointed*, of the same class as Nos. 18, 19, and 20, but differently described.

23. *Rampant pointed*, described by the intersection of strait lines. — See what is said of No. 17.

24. Shows one mode of proportioning the diagonal lines of a *groined vault*, to Arches of the sides. In this example, the side Arches are semi-circles, the diagonal ones of an elliptical curve. Where the sides are pointed Arches, the diagonal curve was frequently a semi-circle. The consummate skill evinced in many roofs of buildings of the fourteenth and fifteenth centuries, make them deserving of the most minute and careful examination.

25. This example may be classed with No. 23. The lines of the joints are described in this.

NO. 2.—PLATE II. JEW'S HOUSE, LINCOLN,—WINDOW AND DOOR; 1140.

THE specimens represented in this Plate, are taken from a private dwelling in the city of Lincoln, called *the Jew's House**, and belong to that period when the Norman style had attained to its highest ornament; immediately after which, the pointed Arch began to supersede the semi-circular one, inducing a total revolution in architectural taste. The *window*, which forms the first subject, belongs to the upper story, and remains in good preservation, none of its members being wanting but the column in the centre. We have fully displayed it in an elevation, a perpendicular, and a horizontal section, with parts of the outer moulding of the Arch, and of the wreathed torus or string-course, on an enlarged scale; and here it may be observed, that the string-course runs along the whole front, and the other moulding is continued to a window corresponding with the one here engraved, but now mutilated.

The *door*, which forms the other specimen, gives entrance to the lower story of the same building. This must be considered as very curious, being constructed so as to serve for the base of a chimney, which we shall briefly describe. The elevation, and corresponding section, will, together, show the peculiar form of the Arch; its projection upon two carved trusses, its

* This name was acquired by its having been the residence of Belaset de Wallingford, a Jewess, who suffered death for clipping the silver coin of the realm, when this house was confiscated, 18th. Edward I. It afterwards came into the hands of Canon William de Thornton, and was by him assigned to the Dean and Chapter of the Cathedral, as part of the endowment of a chantry, and it still remains their property. *The Jew's House* stands at some distance from that where the murder of the Christian child, Hugh, was perpetrated, in 1255, by certain Jews, who were then numerous in this city, and many of whom had grown rich by usury.

outer sides sloping upwards to the breadth required for the body of the chimney, which stands out from the front like a broad pilaster, and is hollowed within for a fire-place*. All the inner part is blocked up and altered; and the original shaft above the front is replaced by common brick-work: luckily, however, a sketch taken by one of the brother artists named Buck, in 1724, has preserved its form, as it then stood nearly entire. It was a tall circular tube, with a square base, having a small triangular gable at each of its sides: the top was shattered, and wanted its proper finish.

The plans beneath the elevation and section show the curves in the mouldings of the jambs. A portion of the interlaced ornament of the inner Arch is given on a large scale, with a section; a section of the outer, or projecting Arch, is placed next to it; beneath it, views of the front and side of one of the little clustered leaves with which the jambs are studded; and at the edge of the Plate a portion of the abacus, or moulding, which covers the capitals. The shafts of the two columns are wanting, and the lower parts of the sides have perished, and been rebuilt with rude stone. The comparative size of this door is greater in the original, a scale smaller than that used for the windows being necessarily adopted for the sake of a better display of both.

NO. 3. — PLATE III. ANCIENT GATEWAY, LINCOLN; 1150.

THE subject of this Plate exhibits another specimen of the most finished Norman style, where a conjunction of the semi-circular and pointed Arch is seen, no uncommon mixture in the buildings of the twelfth century. The building it is drawn from appears to have been the Hall of St. Mary's, or The Great Guild, of Citizens, and it is now held by lease under the Mayor and Corporation of Lincoln†. The original elevation of the front has been

* A similar chimney built over a door was standing, within memory, in front of a house not far from this. That house is said to have also belonged anciently to a Jew. The fire-place, and all above, is destroyed, but the entrance remains, with an Arch projecting exactly like this, only not decorated so richly. Quære, whether chimneys so placed were peculiar to the dwellings of the Jews at any period? We know that they were obliged to distinguish themselves by their habit.

† The designation of *John of Gaunt's Stables* was applied to this building by Mr. Gough, in his enlarged edition of Camden's *Britannia*, without any good authority. That prince had indeed a palace in the same street, which occasioned this mistaken conjecture. John Lord Hussey was taken from this building to execution, having forfeited his life for heading an insurrection against king Henry VIII., and hence it is frequently called *Lord Hussey's House*.

reduced to about the height of what is shown in the engraving, but there has been another story, and a range of windows may be traced above the cornice, A. which appear to have resembled that of the *Jew's House* in Plate II. The gateway occupies one of the four divisions into which the length of the front is separated by pilasters, or flat buttresses. No. 1. in the Plate gives an elevation of the gateway in front; No. 2, a section. The most remarkable feature is the flat Arch, formed probably for convenience, by reducing the height of the doors, so that they might turn back under the vaulting within, which has been destroyed*. The curious mode of arranging the joints of this Arch will be understood from the Plate, where the centres are marked†. Parts of the enriched moulding are shown on a larger scale beneath the elevation; viz. A. a portion of the cornice upon which the upper windows were placed. B. one of the pateras engraved in the face of the outer moulding of the Arch. C. C. one of the flowers in another moulding of the Arch; this may be compared with an ornament in the door of the *Jew's House*. D. E. F. G. other portions of the cornice A, which is curiously wrought in foliage and figures of animals, and being formed of hard stone of the Lincoln quarries, the carving has preserved all its original sharpness and perfection. The bottoms of the jambs of the gate are hidden by the accumulation of soil, which probably has buried about three feet from the original basement.

NO. 4. — PLATE IV. ANCIENT DOORWAY, LINCOLN; ABOUT 1120.

THIS doorway belongs to an ancient mansion in the Close of the Cathedral, called Atherton-Place: it was the front entrance of the hall, originally a vast apartment, now modernized, and forming a separate house. The doors have been taken away, and the opening walled up; they are restored in the Plate, from existing instances of the same age. The Plate represents an elevation and section of the whole, with plans to both. The details of ornament are fully exhibited, with all their measurements, on the right hand of the Plate ‡.

* The north door of the parish church of Fiskerton, near Lincoln, has a flat Arch placed within a semi-circular one, in the manner this is.

† The joints between the two radii, which describe the sweeps, are struck from the point of intersection of those two lines: the joints below those lines converge in the centres of the sweeps.

‡ The two heads terminating the outer moulding of the Arch resemble that of the crocodile, or rather some of the serpent tribe. This ornament, which is exceedingly common in Saxon or

NO. 5. — PLATE III.* NEW SHOREHAM CHURCH, SUSSEX, — EAST END.

THE church from which this Plate is drawn, contains many curious examples of semi-circular and pointed Arches intermingled, each decorated with its peculiar ornaments. It is not unlikely that the construction of this building might occupy a considerable period, so that the new style growing more into fashion whilst the work was carrying on, the parts last erected would be made conformable to the prevailing style. Such gradual variations may be traced in most large fabrics, not only where the building suffered some interruption, but even where the work was continually advanced, as in Salisbury Cathedral, for instance. The east end of Shoreham Church has been selected as a specimen of the mixed style, which intervened between the Norman, and Early Pointed, or Gothic. The details on the right hand refer to the lower windows, A. where we may notice that the mouldings, and little columns, are of the early Gothic, though the Arches are circular. The enrichment, B. is rather uncommon. The circular window is an example of the early wheel-form, filled with small shafts and semi-circular Arches, converging to one centre*.

NO. 6. — PLATE V. ST. MARY'S CHURCH, LINCOLN, — DOORWAY ON THE SOUTH SIDE.

THIS doorway forms a pleasing example of the early *Pointed*, or *Gothic* style. The ornament, marked A. in the Plate, was most extensively used in buildings of the first half of the thirteenth century, but seems to have gone out of fashion before the reign of Edward I. We see abundance of it in Lincoln and Salisbury Cathedrals, but scarcely any in Westminster Abbey. This enrichment, sometimes called *the Dog's Tooth*, though really made up of a series of flowers, each formed of four small leaves, seems to have been

Norman buildings, may originally have had a reference to the mythology of the northern nations. In some examples such heads are more appropriately joined to a round moulding, wreathed, or carved in a sort of scales.

* See some Italian instances of such wheel-windows in *Archæologia*, Vol. XVI. They are not uncommon in England, in Norman buildings. Some of these have the little columns, with their bases diverging outwards. The large window in the south gable of the transept of York Cathedral is formed on the same principle; consisting of two series of pointed Arches, with columns converging to one centre. The French architects were extremely fond of circular windows, many of their principal churches having one over the west door of the nave; no instance is found in England of this.

only an alteration of a Norman pattern; such little clustered leaves are seen in the preceding Plates II. and III. but are there set at intervals, here in immediate connexion. This ornament wants an appropriate name.

NO. 7. — PLATE LIV. SPECIMENS OF SIX DOORWAYS; WITH SQUARE HEADS, HOOD-MOULDS, AND VARIOUS SHAPED ARCHES.

1. DOORWAY in the Long Stables of the Vicar's Court, Lincoln, with blank shields in the spandrils, and a hood-mould. A window from this building is shown, No. 16. — Plate LIX. The next doorway was properly a window in a building between the Cathedral and Chapter-house at Lincoln. The following specimen is from the *Chancellor's House*, at the back of the building, whence Plates XLIV. and LVIII. were taken. The doorway of Tattershall Castle forms the chief entrance to the great tower. The doorway, from Horn Church, Essex, with its panelled door, is a fine specimen, and is probably about the date of 1440. By the plan and section it will be seen, that some of the mouldings are bold and deep. In the example from Oulton, Norfolk, about 1400, are some elegant ornaments within the arch and spandrils. The two latter examples are from drawings by J. A. Repton, Esq., Architect.

NO. 8. — PLATE LXVII. THREE DOORWAYS FROM WESTMINSTER ABBEY CHURCH, AND ONE FROM LINCOLN.

Nos. 1 and 2. Doorways in the passage leading from the Dean's-yard to the Cloister; No. 3. The entrance doorway to the chapel of St. Erasmus, on the north side of Edward the Confessor's Chapel, Westminster; No. 4. On the east side of the Cloisters, Lincoln Cathedral. This doorway was barbarously enlarged some years back, by cutting away the inner mouldings of the arch and jambs. The original door, of very strong oak, embellished with tracery, was taken away at the same time. It was built about the beginning of the sixteenth century.

NO. 9. — PLATE XXXIX. BISHOP'S PALACE, LINCOLN, DOORWAY, WITH CARVED DOORS, &c.; 1440.

THE specimen before us, besides its merit in point of design, obtains historic importance from the circumstance of its date being ascertained within a very few years by the arms upon it*; thus fixing one example of the

* These belonged to bishop William Alnwick, who was translated from the see of Norwich to that of Lincoln in 1436, where he sat till his death in 1449. His name was recorded on the stained

progressive changes in style, which our ancient architecture was continually receiving. The arch is not flattened, as began to be the fashion about that time, and as was done in those of other doors, and some windows of the same fabric. The square turn of the label was a mode introduced not much before this instance, and continued in use to the very latest examples of the pointed arch. The mouldings of the different members are neatly curved, so as to produce smart lines of shade, which have a very good effect in the original. The Plate gives an elevation in front, with corresponding sections, taken upright, and across: as also these details.—A. Tracery of one panel of the doors.—N.B. The outward one on each side is narrower than the others. B. Section and return of the label, or hood-mould. C. Capital to one of the little columns in the jambs, with its plan. The shaded lines are for the shaft and moulding on its inner side, next to the doors. D. Mouldings of the base, to the same columns.

NO. 10.—PLATE XL. TATTERSHALL CHURCH*, LINCOLNSHIRE,—WEST DOORWAY; 1455.

THIS specimen has, in the actual example, a remarkable effect from the contracted size of the door, and the depth of its recess within the jambs. The tracery round the outside was intended to take off the disproportion between it and the window above; which it does so well, that the whole has a rich and pleasing appearance. The Plate contains an elevation of the entrance, in front; an upright section, and a plan, showing the mouldings of the jambs, &c. On the left hand, two enlarged portions of the tracery are delineated, with their sections, A. B. The shields above the doors are all plain. C. is one of the little bases drawn on a larger scale.

NO. 11.—PLATE XLI. SOUTH DOORWAY OF TATTERSHALL CHURCH.

THE town lying on the north side of the Church, the southern porch was not so much regarded as the opposite one, which was the principal entrance.

glass of the chapel windows adjoining the tower to which this door belongs, which was also built by him.

* Tattershall Church was erected into a collegiate establishment by Lord Cromwell, builder of the castle, who rebuilt the church also. The fabric of the church remains of its original dimensions, though the cloisters, &c. are entirely demolished. The fate of its choir, which was ruined by being despoiled of its fine painted glass in the last century, is well known from Mr. Gough's relation. It is built in the form of a cross, with a low tower over the western end of the nave. It was in course of building when Lord Cromwell died, in 1455.

This was nevertheless adorned in a corresponding style, if not so elaborate, and its simplicity makes it capable of more easy imitation. The crossing of the mouldings in the outer angles of the jambs may be noticed as a refinement of execution peculiar to late examples. This may cost the workmen more labour than the simple junction of the diagonal line, and sometimes without producing a good effect. The doors are not studded with nails, which were less used in this century than in the preceding one.

NO. 12. -- PLATE LIX.* ENTRANCE TO THE REFECTORY, WINDSOR.

THE entrance to a small inner court in the Lower Ward of Windsor Castle is here represented. It leads to the refectory intended for the chaplains and choristers of the Collegiate Chapel, as the inscription in the head of the door declares, *EDES PRO SACELLANORUM ET CHORISTARUM CONVIVIIS, EXTRUCTE 1519.* The date gives a peculiar value to this specimen. The niche over the door is remarkably broad for its height, and was probably designed for an equestrian statue of the patron St. George. Above this niche is an accumulation of ornaments, elegant in detail, but heavy and ungraceful in the general effect; a censure which many more considerable works of that era of architecture may be thought to deserve. The elevation shows the entrance, and as far as an angle made by the return of the wall, where another niche is set. The swelling frieze of foliage over the broad niche was an ornament of late invention, but a very beautiful one; we see it repeated on the pedestal. At a. is a plan of the niche.

b. Moulding of the door-jamb at large. The same combination of curves, more or less repeated, will be found to make up the mouldings of most examples of late style.

A section taken through the centre of the door, and the plan beneath the elevation, will completely elucidate the whole composition. The wall is of brick; the ornamented parts of freestone.

NO. 13. — PLATE LII. ST. MARY'S CHURCH, LINCOLN, — WINDOW AND DETAILS.

THE form of this window was very commonly used throughout the whole of the fourteenth century, and later. We find windows of various dimensions with their upper parts traceried in this pattern; some small ones of a single light in breadth: domestic apartments frequently had them of two lights, and where larger windows were required, we see the pattern extended to

five, and even six lights, or bays. This window has been selected as an example of considerable elegance, produced by lines of great simplicity. The label, or hood-mould*, is terminated by forms which will be best understood by the engravings: there are examples of such an ornament in some arched windows at Lincoln, of the age of Edward I. The details at A. B. show a portion of the tracery, enlarged. C. gives a section of the upright mullions. D. The string-course, remarkable for its simple form. Such mouldings not only relieve the flat surface of a wall, but help to throw off the wet, and so protect it from the injuries of weather.

NO. 14. — PLATE XLII. ORIEL WINDOW, JOHN OF GAUNT'S PALACE,
LINCOLN.

THE curious investigator of domestic antiquities will not fail to appreciate this remnant of a once splendid habitation†. In delineating its form and enrichments, most scrupulous care has been taken to give a full and exact portrait: such an interesting *specimen* being very rarely seen. The elevations of the front and profile exhibit no more than what actually exists, except the tops of the pinnacles, which being broken off level with the foliage between them, are here restored in a style corresponding with the other ornaments: it may be also proper to notice, that the three lights, which, no doubt, were once "*cloised well with roiall glas,*" (Old Romance of the Squire of Low Degree) are now blocked up, and the mouldings partly obscured by plastering. The

* In counties where free-stone is the usual building material, especially Yorkshire, which abounds with quarries, several of the old masonic terms remain in use: *hood-mould*, the projecting moulding of a door or window which covers the other mouldings, is one of these.

† Prince John, of Gaunt, having acquired the earldom of Lincoln by marriage, appears to have been much attached to the place, where, and at Bolingbroke Castle, in the same county, he often resided. Lincoln Castle was an official residence of his; but this house, which stands in a more sheltered situation, was most probably built for the Lady Katherine Swynford, to whom he was many years attached, and who at length became his wife. She survived him from 1399 to 1403, and lies interred in the choir of Lincoln cathedral. This palace must have been built on an extensive plan, as the foundation and different remains have shown. The front next the street was pretty entire when Buck published a View in 1726, but has since been quite altered, and deprived of all ancient ornament, except this window, which is attached to the south end: another ancient window or two are left, with several busts, and figures pierced for spouts, at the back. When Buck's view was taken, the royal arms of France and England, quarterly, were sculptured on a large shield on the front, which Dr. Stukeley also noticed in his *Itinerarium Curiosum*.

bracket which sustains the frame of the window, is covered with sculpture, divided by plain mouldings into four tiers. The lowest of these consists of a single figure, representing an angel, serving as a bracket. The next has three masks, or faces; viz. at the right, a queen; in front, a king; on the left, a bearded man, rather defaced. Above these runs a course of foliage, displayed in large leaves. The uppermost division has six figures, one beneath each of the little abutments, which guard the angles of the window. Against the wall on the right hand, is a man covered with hair, and with a long beard, holding a bird in one hand, in the other a branch; next to him, an angel playing upon a cithern: then a king with a long beard: on his left hand, an old man clothed in a mantle: beyond this figure, a youth in a close robe: and lastly, against the wall, a bearded man, rather disfigured. A plan, or horizontal section, taken at two different heights, is drawn in the upper part of the Plate, D. E.: below is an enlarged section of the bracket, showing the projection of all its mouldings, with their several measurements. These details are also represented separately, with letters referring to the elevations. Fig. B. Head upon the little bracket of one of the niches, in the two blank lights. C. A panel, with section, of those beneath the lights. F. Coping of a buttress. G. Enrichment on the front of each buttress. H. Finial rising from the crockets over every light. All examination of the interior of the oriel is unfortunately obstructed by a modern chimney, built up within it.

NO. 15.—PLATE XLIII. WINDOW OF JOHN OF GAUNT'S PALACE, LINCOLN;
AND ONE FROM SOUTH CARLTON CHURCH, NEAR LINCOLN.

THE first of these *specimens* remains in part of the same building in which the beautiful oriel represented in the preceding Plate is situated. The apartment it belongs to has been so much altered, that its original size and form cannot be made out; it is on the ground floor, and this window faces the south; there is no appearance of this room having ever been a chapel. The elevation comprehends half the window, represented in a perfect state; some parts of the original having been rudely hacked and broken, which are restored here from a careful examination of what is left entire. On the left hand jamb is shown a section of the pier which divided this window from one which has been pulled down. The bust above served for the arches of both windows, the two hood-moulds resting upon it. The profile of this bust is shown by

the side of the front view : the features are old ; the head-dress that which ladies wore in the early part of the fifteenth century, to which date this window must be referred*.

a. Refers to an enlarged detail of the little battlements over the middle tier of lights : it is moulded withinside in the same manner as on the outside. b. Tracery in the heads of the upper row of large lights. This tracery is mostly cut away. c. Head of one of the lower lights, filled with glazing of the original pattern, as made out from ancient panes scattered about in the window †. d. One of those panes, which are *quarrels*, or lozenges of clear glass, stained with yellow, and diapered with lines, &c. in bistre : the effect altogether must have been very pleasing, and better adapted to a habitable room than rich colours and figures.

The second of these specimens is brought forward as an example of similar style, though much smaller, and less enriched. We find the upper parts of both divided into narrow lights, half the breadth of those below, with thinner mullions, and moulded and pointed alike : the same sort of embattled transom crosses both : the arches of both form nearly the same sweep, only that this is a simple curve, whilst the other is rounded at the springing : in short, they may safely be pronounced of the same age. The elevation takes in rather more than half the breadth of this window : there being two larger lights, and four smaller ones.

a. Section of the little battlements, which are worked the same on the inside as in front.

A section of the jamb is shown in outline : and the forms of the mullions are shaded, the upper ones being moulded on both sides ; the lower one left square, for the better fitting of the wooden shutters, which went no higher than the battlement ‡.

* This part of the palace was certainly of later erection than the first buildings.

† The *fleurs-des-lys* over these lower lights form an elegant ornament : they, not improbably, might be adopted in compliment to Henry V. when conqueror of France, and the conjecture is countenanced by the arms of France and England, quarterly, which were carved on a large shield in front of the palace, the former arms being represented in the manner first borne by him : viz. with only three *fleurs-des-lys*.

‡ The mullions of the other window in this Plate are also square withinside, as high as the battlements, and iron hooks for two tiers of shutters remain in the stone-work. After a close examination of the Carlton window, it appears not to have been originally designed for a church, but rather for domestic use, and very probably was brought from a mansion adjoining, anciently the

No. 16. — PLATE LIX. SPECIMENS OF SQUARE-HEADED WINDOWS.

THESE windows are of forms proper for domestic buildings. 1. Is taken from a decayed house built of stone, in the city of Lincoln. The room to which this window belongs is wainscoted with oak, in small square panels, with a chimney-piece carved in the *Romanesque* style, prevalent in the reign of Queen Elizabeth. The window resembles one in front of a timber house at Tunbridge, in Kent, on which is the date 1593, probably about the date of this building.

2. Is taken from the gable of a building, erected in the fifteenth century, for granaries, stables, and other offices to the College of Vicars in Lincoln Cathedral.

3. The Stone-Bow is a very spacious gate-house, built across the High Street of the city of Lincoln. This window belongs to the upper story, in which is the Guild-hall. The windows are set two and two together, each pair divided by a narrow pier; the lights are uncommonly spacious, and are well designed.

4. Is a window of very late style, rather massy, but well moulded.

6. The proportions of this single light are very neat.

No. 17.—PLATE LXIX. ORIEL-WINDOW, AND PARTS OF OTHER WINDOWS, FROM OXFORD.

No. 1. Part of a window from the porch of the church of St. Peter's in the East at Oxford. No. 2. with plan and sections, from Magdalen College, Oxford. Two or three such windows have been projected from the fronts of different chambers, as improvements of the original lights. This window appears, by its style, to be of the early part of the sixteenth century. No. 3. A window of singular pattern from Christ-Church. No. 4. An arched window from the same college. No. 5. An arched window in Magdalen Church. Compare the two last specimens with those in Plate XXVI. Vol. II. described at page 15. The sections are pointed out by letters of reference.

residence of the noble family of Monson, who continue to bury here, which mansion was destroyed about the time of the civil wars. There are two windows of this form, which stand within arches formerly opening into an aisle now pulled down. We have been thus minute in describing the peculiar forms of these windows, as specimens of ancient domestic architecture are not common, nor so well understood, as they deserve.

No. 18, 19. — PLATES LXXIII. LXXV. BUTTRESSES FROM OXFORD.

THE buildings whence these are taken, as well as corresponding letters of reference to elevations and plans, are engraved on the Plates.

No. 20. — PLATE XXVII. — YORK CATHEDRAL, — LOWER PART OF A
PINNACLE ON THE SOUTH SIDE OF THE NAVE.

THE subject illustrated by this Plate, and that numbered XXIX., exhibit a fine specimen of the style of the fourteenth century, in its earlier period, not later than the reign of Edward II.* These Plates, together, display one of the tall pinnacles rising above each buttress, on the south side of the nave of York Cathedral. On the left hand of Plate XXVII. is an elevation of the body of the buttress, immediately above the parapet of the aisle, a section of which is given at the foot of the elevation†. The western side of the pinnacle is represented with an open tabernacle for a statue, which stands in front attached to it. An elevation of the canopy of the same tabernacle, as seen in front, is also given. In these elevations, the plans of the little piers are shown, with one of them at large. P. The interior form of the niche, with the groins of its roof, are also explained by lines. J. Section of mouldings of one jamb of the panels on the sides of the pinnacle. K. L. M. N. refer to horizontal sections of the ornaments, explaining the forms to which the materials require to be reduced, before they are wrought into foliage. O. Section taken across one of the little pinnacles of the tabernacle, showing its size, with the crockets, &c.

No. 21. — *Plate XXIX. is a continuation of the former Plate.*

AN elevation of the pinnacle, in its upper stage, is placed on the left side. The plan is shown in a section at G. one angle of which is given on a large scale in the shaded outline G.—A. Section of the finial, showing the projections of its different parts. B. Neck-mould. C. Refers to the section

* The Nave was rebuilt between the years 1291 and 1330, but some of the outward finishings, particularly the open battlements of the upper story, are of later style. See Britton's "Cathedral Antiquities," where Plate XVIII. of the illustrations of York Cathedral, gives an elevation of the whole buttress and pinnacle, here displayed in parts.

† The whole elevation of the pinnacle and buttress, measures 101 feet. That of the body of the pinnacle is cut out in our representation, in order to bring it within the compass of a Plate, without reducing it to a scale of minuteness.

of the pinnacle among the details. D. Section of a finial, taken in the same manner as A, and explaining the position of the crockets, three in each of the three tiers. E. Neck-mould of the same finial. A plan of the finial is placed above, in further illustration of D. The use of these *dissections* is well known to practical men, for whose use they are calculated. F. Section of the hood-mould in the little crocketed gables. H. belongs to Plate XXVII., being a horizontal section of the finial referred to by that letter in the above Plate. I. Neck-mould to the same.

NO. 22.—PLATE XXXI. SECTIONS OF THE MULLIONS OF WINDOWS IN YORK AND BEVERLEY MINSTERS, reduced to one fourth of the real size.—YORK:—Nos. 2 and 3. Larger and smaller mullion of the upper window of the nave; 4. Window of the south aisle of the nave; 5. Tracery of ditto; 6. and 7. Window in avenue to the Chapter-House; 8. and 9. Chapter-House window; 10. Rib groining in the nave.—BEVERLEY:—11. Cornice of the screen behind the altar; 13 and 14. Large and small mullion of the north window of the nave.

NO. 23.—PLATE LXII. BRACKETS AND PEDESTALS FROM WESTMINSTER, &c.

No. 1. Pedestal in an octagonal niche, Henry VII.'s chapel; 2. Bracket, St. Nicholas' Chapel, Westminster Abbey; 3. Ditto; Bishop's Palace, Lincoln; the arms belong to Bishop Wm. Alwick, mentioned under Plate XXXIX.; 4. Pedestal in north front, Westminster Hall; 5. St. Edmund's Chapel, Westminster; 6. Henry V.'s Shrine, ditto; 8. Bishop Flemyng's Chapel, Lincoln; 9. Norwich Cathedral.

NO. 24.—PLATE LXVIII. PINNACLES AND TURRET.

No. 1. Pinnacle with niche of statue, plan, and parts of the open battlement, from Magdalen College, Oxford; No. 2. Octangular stair-turret, with pinnacle, &c. to the tower of the same College. The lofty bell-tower of Magdalen College forms a principal object in the views of Oxford. It was finished in 1498. Four octagonal turrets, finished by crocketed spires, rise at the angles; and four pinnacles, each having a statue standing within a tabernacle in front, are placed between them; the battlements are perforated; and the whole composition appears with very fine effect. Part of the battlements is delineated in Plate LXXIV. No. 3. Pinnacle with tracery and parapet, to All Souls' College, Oxford.

NO. 25.—PLATE LXXIV. PARAPETS AND BATTLEMENTS FROM OXFORD, —with sections and references to the buildings whence taken. No. 2. is composed of two specimens of very different ages. The heads, and the little arches above them, belong to the original fabric of the church. The parapet, built upon them, is part of extensive embellishments added to the old structure in the fifteenth century.

NO. 26. — PLATE XXVIII. FONT IN ST. MARY'S CHURCH, LINCOLN*.

WITHOUT pretensions to distinguished elegance or richness, the composition of this font will be found to have been well understood. In some instances, we find fonts of a corresponding age and style finished with lofty canopies of wood wrought in pinnacles and open-work. Two of uncommon height are represented in the *Vetusta Monumenta* †. This has lost its original cover. The Plate gives an elevation, section, and plan of the whole. At A. is a detail of one of the little buttresses, with a corresponding section; the tops of these being cut off without any finish of ornament, look as though intended to be continued upward, by the pinnacles of a cover such as we have noticed above. B. Section of the mouldings on the base. The eight sides of the bowl are all sculptured in the same style as the three represented.

NO. 27. — PLATE XXX. LINCOLN CATHEDRAL, — STONE SCREEN; 1340.

THE screen, which forms the subject of this Plate, stands in front of one division of an aisle on the eastern side of the transept of Lincoln Minster. There are three of these screens in each arm of the cross, or transept, each of which had anciently an altar; the other screens are of wood, this is executed in stone. The Plate gives an elevation of the centre, with a part of the sides, which are continued in the same style as what is here drawn, up to the ends. The section shows the thickness of the different divisions in this elevation, which is very light and well contrived. Of the details, A. shows the finish of a little buttress at the sides of the door, with a section. B. Section of mouldings on the base. C. Top

*The actual date of this font is unknown; from a more attentive consideration of its ornaments, we are inclined to think it not so old as the date put upon the engraving, 1340; and suppose it to be of the fifteenth century. One of the shields upon its sides is charged with *bendy of seven*, probably the arms of the donor. The other shields are plain.

† See Vol. III. Plate XXV. See a variety of fonts in *Archæologia*, Vol. XVI.

of one of the little pinnacles in front of the lower part. D. Little cornice in the upper part, studded with flowers.

The exact date of this specimen is not known; but, besides the style of its ornaments, we may judge of its age by the arms sculptured upon the shield beneath the uppermost niche, which are the bearings of Old France and England, quarterly, as assumed by Edward III., with the title of King of France, in 1338*. The other shields, which profusely decorate the upper parts, are all plain. Within the arch of the door is inscribed, with some contractions, OREMUS PRO BENEFACITORIBUS ISTIUS ECCLESIE, alluding to the purposes of the endowment anciently belonging to this chapel, which was, to pray for the benefactors to the church, both living and dead. The four little statues kneeling at the sides, represented the chaplains who served THE WORKS CHAUNTRY, as it was called: these have had their heads mischievously broken off. Upon the point of the door-arch sits the figure of a bishop in full costume. The three niches on the top of the centre undoubtedly contained statues; and other figures of smaller size were intended, at least, to range in pairs above the embattled parapet on the sides; but of all these moveable ornaments not a fragment is left.

NO. 28.—PLATE LV. SPECIMENS OF PANELS.

No. 1. From St. Erasmus' Chapel, Westminster Abbey Church; 2. St. Paul's Chapel, ditto; 3. Exterior, North Front, Westminster Hall; 4, 5, 6, 8, 16. Henry VII.'s Chapel; 7. Henry V.'s Monument, Westminster Abbey; 9, 10, 11, 15. Bishop Longland's Chapel, Lincoln Cathedral; 17. Norwich Cathedral; 12, 13, 14. Sir James Hobart's Monument, temp. Henry VII. in the nave of Norwich Cathedral.

NO. 29.—PLATE LX.* SPANDRILS FROM WESTMINSTER. — Nos. 1, 2, 4, 6, 7, 9, and 10. Henry VII.'s Chapel; 3, 5, 8. from the Abbey Church.

NO. 30. — PLATE LXXVII. GROINING FROM WESTMINSTER ABBEY, &c. explaining the mode of forming centres. — No. 1. Horizontal and perspective views of a fourth division of one compartment, or severy of a vaulted roof, in

* Charles the Sixth reduced the arms of France to three fleurs de lis; after whose example our king Henry the Fifth altered the old bearings of France in his quarterings.

the south side of the cloisters, showing the manner in which the centres of each rib are to be found. The centres of all the arches, or parts of arches, are placed on the line of the spring. The point L is the centre of the arch MH. The height FH is equal to RH, QG to UO, DK to WV, and SM to CM: and from the centres N, Z, T, D, the arches EH, EG, KX, and MK, are formed. No. 2. One fourth of a compartment in section and horizontal in the roof of an aisle of Henry VII.'s Chapel, Westminster. No. 3. Vault under the vestry of Lincoln Minster. The arches of this crypt are circular. No. 4. A boss in the centre of one bay of the vaulting, in the nave of Lincoln Minster. The foliage is highly relieved, and under-cut.

NO. 31.—PLATE XXXVI. BISHOP FLEMYNG'S CHAPEL, LINCOLN MINSTER.

THE specimens detailed in this Plate are parts of a chantry attached to the north aisle of Lincoln Minster, near the east end. It was built as a sepulchral monument for the prelate whose name it bears*. This little chapel, which in its situation may be compared to those which range along the sides of King's College Chapel, Cambridge, is, like them, bounded in its length by two buttresses of the larger building to which it is attached, and in its height also by a window of the church which looks over it. The inner front towards the church presents a small entrance, very prettily adorned; and the tomb of the founder placed under a flat arch. His effigies rest upon the tomb in his pontifical vestments; and beneath is the figure of a wasted corpse wrapped in a winding sheet †.

The elevation on the left hand of the Plate gives half of one bay, or division, of which there are three in front; the projection of the buttresses is shown at the return of the angle. The appearance of this front is very pleasing; none of its ornaments are elaborate, but the whole is neatly compacted, and of good proportions. The tabernacles, or niches, of which every buttress has one in front, are the most delicate of the ornaments.

* Richard Flemyng presided as bishop of Lincoln from 1420 to his death in 1430. Dr. Robert Flemyng, a relative of the bishop's, was dean of this cathedral from 1451 to 1483, and made some endowment for this chapel, but the bishop's tomb seems evidence of its being built before that endowment.

† This memorial of the frailty of our mortal state, prompts a silly story of the bishop's having died in consequence of rigorous fasting in Lent: the same is related of similar figures in other churches, both here and in France.

These are separately delineated on a larger scale than the elevation. The statues are entirely gone.

DETAILS : — f. Plan of the jamb of the windows, with g. a mullion of the same. b. Elevation of the base and canopy of one of the tabernacles, with plan of the same underneath. Perpendicular section of a tabernacle in its entire height. h. Portion of the embattled parapet; with a section. e. Section of the bracket in the niche. a. Section of the bottom mouldings of the window, with the sur-base. c. d. Base and cap of the little shafts at the sides of the tabernacles. i. Part of the plan.

No. 32, 33, 34, 35. — PLATES XXXII., XXXIII., XXXIV., XXXV.
WESTMINSTER HALL.

WESTMINSTER-HALL, though generally looked upon as nothing more than a court of justice, was antiently the great dining-room of the royal palace. It was first erected by King William Rufus*; but about three centuries afterwards was rebuilt by Richard II., who, on its completion in the year 1399, solemnized Christmas by a feast held in it with characteristic profusion: and it is commonly stated, that he and his guests sat down every day to the number of ten thousand. Excepting the north end, which, being the principal front, was adorned with a rich porch, and a number of tabernacles and statues, Westminster-Hall presents but little external beauty. Its deep roof resembles some huge barn; but though its sides have been stripped of their lead covering, and mean-looking slates substituted, it has yet an air of

* The lower parts of the side-walls are remains of this elder building, which was probably supported by two ranges of pillars, no roof of that period being capable of covering so great a breadth in one span. The hall of the episcopal palace at Lincoln was so divided by two rows of stone arches, with columns of Purbeck marble. It was raised in the reign of Richard I. The hall of the antient royal palace at Eltham in Kent, resembles this of Westminster; but is much smaller. The next age reduced the pitch of their roofs to a much lower angle. The roof of the refectory, built by Cardinal Wolsey for his college at Oxford, is the finest specimen of the low-pitched roof. That of the hall built by King Henry VIII., at Hampton Court, rises with a steep pitch, but is cut off obtusely: such a form was contrived to gain internal capacity, without extravagant height. [See Vol. II. of this work.] The decorations of that roof are more florid than those of any other in the kingdom. The hall of the Middle-Temple, raised in the time of Queen Elizabeth, has a lofty roof in the antient style, but finished with Roman mouldings. At Lambeth-Palace is a hall, with a roof in imitation of that of Westminster, built in the reign of Charles II.; and it is a fine piece of work, though spoilt, like that of the Temple, by incongruous ornaments.

grandeur inseparable from such dimensions. The interior, however, makes ample amends for any external want of elegance. An extent equal to a cathedral church is presented in one view, unbroken by pillars: and the roof delights the scientific spectator with the intricate and skilful arrangement of its timbers; in which lightness, strength, and ornament, are combined in the happiest manner. The object of this work being to reduce the forms of antient art within the compass of imitation, leaving to others the lighter task of representing scenic effects; two of the Plates illustrative of Westminster-Hall are filled with geometrical delineations of the chief parts of the roof, which principally claim our admiration; and the other two with elevations of windows, and other prominent features. The angle of the roof is formed on what country workmen still term *common pitch*; the length of the rafters being about three-fourths of the entire span. The cutting off the girders, or tie-beams, which, crossing from wall to wall in common roofs, restrain all lateral expansion, was the first circumstance peculiar to this construction. To provide against lateral pressure we find trusses, or *principals*, as they are technically designated, raised at distances of about 18 feet, throughout the whole length of the building. These trusses abut against the solid parts of the walls, between the windows, which are strengthened in those parts by arch-buttresses on the outside. Every truss comprehends one large arch, springing from corbels of stone, which project from the walls at 21 feet below the base-line of the roof, and at nearly the same height from the floor. The ribs forming this arch are framed at its crown into a beam which connects the rafters in the middle of their length. A smaller arch is turned within this large one, springing from the base-line of the roof; and supported by two brackets, or half-arches, issuing from the springers of the main arch. By this construction of the trusses, each one acts like an arch; and by placing their springers so far below the top of the walls, a more firm abutment is obtained: subordinate timbers co-operate to transfer the weight and pressure of intermediate parts upon the *principals*; and thus the whole structure reposes in perfect security after more than four centuries from its first erection. The above brief analysis of this stupendous frame, it is hoped, may render the Plates better understood by gentlemen not practically versed in Architecture; otherwise our opinion is, that verbal descriptions of elaborate buildings too generally fail of conveying intelligible ideas: and the reader is not likely to be gratified by rhapsodies of indiscriminate admiration, though the writer may.

NO. 32. — PLATE XXXII. A transverse section of half the roof, showing the elevation of so much of one *principal*, is here exhibited. The principles of construction having been explained, but little need here be added, beyond specifying the parts referred to:—A. Large timber arch, framed at top into the beam, d*. F. Above the bracket, or half arch, is seen to diverge from the larger curve, terminating in the figure of an angel, from whence the inner arch takes its spring. E. One of the upright timbers, or queen-posts †, standing upon the end of the girder where it is cut off, and entering the principal rafter at the same point with the *wind-beam*, d. H. Arch-buttress.

DETAILS:—A. A. Sections of the arched and upright timbers at their junction. E. Section of a rib of the inner arch. F. Section of the arch at its springing. H. Section of the stone-arch of the buttress. b. Tracery of one space of the screen-work, with which the main timbers are filled in. N. B. This screen-work is a great ornament to the roof. c. Ridge-tree. d. Section of a mullion of the screen-work. g. Tracery in the spandril of the bracket.

NO. 33. — PLATE XXXIII. A. Longitudinal section of one bay‡ of the roof, showing a window beneath it, &c. This, with the preceding delineation, will explain the construction of the whole roof. We see the entire height of the timber-work formed in three divisions. The lowest rests upon corbels of stone, ranging with the cornice beneath the windows, and reaches to the top of the walls. The next division reaches up to half the height of the rafters; where the arched ribs, and other ornamental parts, finish. The upper part from hence is left all plain, as being very little seen from the floor. The windows, with wooden frames in the middle division, probably did not make part of the original design||; they have, nevertheless, a good effect, by admitting light where it is much wanted; and are become necessary, since

* Such a timber is called, in old accounts, and still by country carpenters, a *wind-beam*, from its usefulness in staying a steep roof against violent winds.

† Where a single upright rises to the ridge of a roof, it is called a *king post*; where a pair are set up at the sides, they are called *queen-posts*.

‡ A bay, in this sense of the term, is taken for the space between two principals. Buildings are described in old surveys, as consisting of so many bays.

|| St. George's Hall, in Windsor Castle, had windows of this sort above the walls. The roof and whole interior of this hall were modernized by King Charles II.; but a view of it, before that alteration, is engraved in Ashmole's History of the Order of the Garter.

many of the windows below have been blocked up by modern buildings raised against the walls, which have sadly obscured the upper end of the hall by this means.

DETAILS: — a. b. — a. b. Elevations in front, B. and at the side, C. of the ornamented head and base, which finish the sides of the queen-post. This sort of pilaster resembles a slender turret, and forms a very neat decoration.

D. Profile of one of the angels which ornament the brackets.

E. Fore-shortened view of the same. These figures form the most striking decoration of the roof; they have a bold and fine effect, whether looked up to directly, or viewed in a range perspective. Each one holds a large shield, bearing Old France and England quarterly, the royal arms of the founder.

F. Tracery of a spandril.

G. H. Views of a carving which finishes the hood-mould of a window. It represents a deer lying down to rest, with the head of an old man in a cowl, like a hermit, looking over it: it seems to allude to a story in the legends of the saints. The same subject is repeated in different parts of the hall.

NO. 34. — PLATE XXXIV. A. External elevation, and B. Section of the great window on the south side of Westminster-Hall; with its plan, D. D.

This noble light is an early specimen of a new mode of tracery, which, about the period of its erection, superseded the ramified patterns which filled the great windows of the fourteenth century. Here the tracery is confined by perpendicular lines, continued upwards from the mullions of the chief lights*. The whole breadth of the window is distributed into three chief divisions; which are again divided into three subordinate ones. This manner of arranging the different lights was followed in several of the principal windows of the succeeding century, after the flattened arch became fashionable. The hood-mould of the arch is terminated by sculptures of a hart collared and chained, the badge of King Richard II.

* The great *Western Window* of York Minster is a most beautiful example of ramified tracery; but is exceeded by the eastern window of Carlisle Cathedral; which may be pronounced the finest piece of that sort in the kingdom. Durham has a fine one at the west end: and a circular one at Lincoln is eminently beautiful in tracery, resembling the fibres of a leaf. Of the style exemplified in the north window of Westminster-Hall, the eastern window of York Minster is beyond dispute the finest in the world. Very fine specimens are seen in the eastern window of Beverley Minster, &c.: and of the same description, under flattened arches in St. George's Chapel, Windsor; King's College Chapel, Cambridge, &c. — See Britton's *Architectural Antiquities*, and *Cathedral Antiquities*. See the term *Perpendicular*, in Introduction to Vol. II. p. xiv.

NO. 35. — PLATE XXXV. A. Internal elevation of a side-window of Westminster-Hall.

D. Plan of the same; with its mullions, B. separately detailed.

C. Section of the window; taken perpendicularly.

a. Elevation of the bases of the columnar mouldings attached to the window on the inner side. Beneath is a plan of the same.

G. H. Views of the front and profile of a piece of sculpture at the ends of the hood-moulding. It represents the white hart, the founder's cognizance, the same as on the great northern window, and other parts of the building; but in this instance, a tasteful addition is introduced of pales, as of a park fence, which, placed beneath the animal, form a support to it.

J. K. Elevations of the front and one side of a stone corbel from which the timber arches spring. The arms are those attributed to King Edward the Confessor, supported by two harts. Richard II. assumed these arms; sometimes bearing them together with those of France and England, in veneration of his sainted predecessor. Beneath each of these corbels a sort of half-column, or canted pier, has been built; at the same time a casing of stone was affixed to the walls. This was done about the year 1781, when some repairs were made on the roof, &c. The necessity of these additions has been questioned by some men of science; and since they certainly deform the building, it were to be wished they might be taken down, if found unnecessary. The northern front of Westminster-Hall is now undergoing complete repair. The whole surface is to be restored with new work; and all the ornaments re-worked. We have only to hope that it may be faithfully executed.

NO. 36. — PLATE LXXII. SPIRE OF ST. MARY'S CHURCH, OXFORD.

THIS spire, rising from its clustered pinnacles at the four angles of the tower, is generally admired as one of the best formed specimens in England. "By richly clustering this steeple at the base, and leaving the shaft plain, the whole elevation is striking and beautiful." "The perfection of a spire and a tower is formed upon a directly opposite principle in appearance, but the same in fact. It is, that the shaft of each should be plain, and the ornaments clustered, forming a capital or base, as inversely applied." — [Dallaway's "Observations on English Architecture," pp. 122 and 123]. The validity of the *principle* in the above observation seems to stand opposed to several fine examples, especially of towers, where the ornaments are differently disposed. The date of St. Mary's tower and spire is attributed to

the reign of Henry VII. in the work just quoted; but the style of architecture in both evidently belongs to a period considerably earlier. From the canopies to the tabernacles, the windows, and the hollow moulding [A CASEMENT, see *Glossary*] studded with small round knots, which is abundantly made use of in the ornamental parts, it may pretty safely be referred to the middle of the fourteenth century, and not to a later period. The same moulding is used in the details of Salisbury steeple, in the upper part of the tower. — [See “Cathedral Antiquities.”] The western steeples of Lichfield Cathedral resemble this of St. Mary’s in some details. — [See “Cathedral Antiquities.”] Dr. Plott tells us that the battlements of this steeple “were repaired, and thus thick-set with pinnacles,” by Dr. King, Dean of Christ Church, then Vice-Chancellor of the University*. — [History of Oxfordshire, folio, p. 271.] This can hardly be referred to anything but a restoration of some parts, perhaps damaged by a storm. The upper pinnacles might indeed be the first added, but it seems unlikely. The elevation, section, and plans, of this beautiful spire need no verbal description †.

NO. 37, 38. — PLATES XXXVII., XXXVIII. TATTERSHALL CASTLE,
LINCOLNSHIRE, — TWO FIRE-PLACES; 1440‡.

THESE Plates present two fine specimens of embellishment in the residences of our old nobility. The breadth of the spacious hearth seems to rekindle

* Afterwards Bishop of London from 1611 to 1621.

† Oxford possesses three steeples of very different dates and styles, forming excellent subjects of comparison. Christ Church, the modern cathedral, antiently the conventual church of St. Frideswide, has an obtuse stone spire of very early style, rising from a tower of the same date, probably about the middle of the thirteenth century: the whole well preserved, and unmingled with more modern ornaments, and consequently valuable specimens, though not beautiful ones. The second of this series, the spire of St. Mary’s Church, has been fully described. The church of All Saints is a modern fabric, designed by the celebrated Dr. Hen. Aldrich, Dean of Christ Church; and its spire-steeple is an instance of the violence done to Grecian columns, and entablatures, whenever they have been piled up to rival Gothic spires. The spire of All Saints’ “has fewer objectionable parts” than almost any of such compositions, but that is very moderate commendation.—Dallaway, p. 150.

‡ Tattershall Castle was erected in the reign of Henry VI., by Ralph Lord Cromwell, who resided at it in all the magnificence of feudal power, and deceased in 1452. The principal building is a most stately tower of red brick, with walls of vast strength, and admirable construction. This castle appears never to have been inhabited by its noble possessors after the death of one of the Clintons, Earls of Lincoln, in the reign of William III.; and the great tower from whence the subjects

the huge wood fires of those hospitable ages; and the pompous display of heraldic insignia on the mantle-piece, records their pride of high descent, so jealously maintained by the great of feudal times, before the wealth of commerce had asserted its pretensions against their claim to exclusive homage. The rich effect of the carvings is strikingly set off by the bare walls around them; now, not only stripped of the rich hangings of tapestry which once covered their nakedness, but exposed to the stains and injuries of weather. The arms refer to the pedigree of the founder: the purses record his dignity of Lord-Treasurer: and of the two legendary compartments in the first specimen, one represents St. George fighting the dragon; the other a man in combat with a lion, a feat of chivalrous prowess related of Hugh de Nevil, one of the crusaders who served under King Richard I. The architectural members will be fully explained by the Plates. The arches in the walls above the stone-work, were constructed for relieving the weight, lest the mantle-pieces should be broken by it; and, with this precaution, they might be put up after the walls were finished, and perhaps were so. Plate XXXVIII. is taken from the lowest of four grand chambers: XXXVII. stood immediately over it; and still higher are two other fire-places, now become inaccessible by the decay of the floors.

NO. 39. — PLATE LIII. TWO CHIMNEY-PIECES IN WINDSOR CASTLE.

THE taste for highly-embellished architecture which distinguished the fifteenth century, lavished its decorations upon every feature of building. A fire-place being the principal feature in the habitable apartments of our climate, was sure not to be left unadorned. Two grand examples from the baronial castle of Tattershall have been exhibited in Plates XXXVII. and XXXVIII. This Plate displays two others of rather smaller size, and of later style, from the royal castle of Windsor. The first belongs to a room in the upper ward. It seems, by the form of certain parts, to be of as late a date as the reign of Henry VIII.

A. Elevation of the front; with a plan and section. C. A panel in the frieze, on a larger scale, with a section of its mouldings. The united badges

of the above two Plates have been drawn, is divested of its roof, and left to ruin.—See a View of the Castle, with historical and descriptive Account, in Britton's Architectural Antiquities of Great Britain; also two Plates drawn by Girtin, in Howlett's "Selection of Views in the county of Lincoln," published in 4to. 1797. A short account of Tattershall Castle is given in that work.

of the houses of York and Lancaster, the two roses, decorate its centre. D. Enlarged details of the jambs. Their retiring sides are well adapted to their purpose, and worth notice.

Two of the foliage ornaments are drawn separately in the right hand corner of the Plate.

B. A chimney-piece from some buildings added to Windsor Castle by King Henry VII. This is a specimen of grander design than the preceding one, and may be compared with the first of those in Plate XXXVII. The mouldings here are deeper and more relieved, though the hearth is of less breadth than that in Tattershall Castle. The port-cullis, the badge of the Beaufort family, from whom Henry VII. was descended by his mother, forms the chief heraldic ornament. Several mouldings, &c. about this chimney-piece, correspond to parts of the same king's sumptuous chapel at Westminster. The two octangular shafts being detached from the jambs is something uncommon; their position is shown in the plan, and also in the section.

E. Panel, with its section, at large. F. Capital of one shaft, shown both in front and in profile. G. Section of mouldings in the jambs.

Comparing these specimens with those which are now set up to adorn our best rooms, we may remark, that here the greatest skill, both in design and workmanship, was bestowed on common stone: "*Materiam superat opus*" might then truly be said; whilst we seek the rarest foreign marbles, and are contented to see them in slabs of the most shapeless form.

NO. 40. — PLATE LVI. CHIMNEY-SHAFTS OF STONE FROM WINDSOR
AND LINCOLN.

No. 1. From the Castle; No. 2. St. George's Chapel; and No. 3. From a private house in Lincoln.

NO. 41. — PLATE LXVI. FOUR CHIMNEY-SHAFTS FROM ETON.

THESE are executed in brick of fine texture, and skilfully wrought. They were probably built early in the reign of Henry VIII. although the college and chapel were begun by Henry VI. Many curious particulars respecting the building, &c. of Eton College, with two Plates, are given in the "*Architectural Antiquities of Great Britain,*" page 3 of Vol. II., and the two Plates of similar chimneys there described.

Nos. 42, 43, 44, 45.—PLATES XLII., XLII.*, XLIV., XLIV.* CROSBY HALL,
LONDON; 1460.

THE remains of Crosby-Place have become so much obscured by modern buildings, that no piece of antiquity in the metropolis, of equal interest, is less seen by strangers. Here was a sumptuous mansion erected by Sir John Crosby, a wealthy merchant and citizen of London, about the year 1470. Richard, Duke of Gloucester, resided in it at the time the two infant princes, sons of Edward IV., were lodged in the Tower, under his protectorship. It is not known who succeeded him in the occupation of Crosby-Place, after Richard III. had acquired the crown; but it seems to have continued a long time after in the royal possession, as Queen Elizabeth lodged certain foreign ambassadors there. Subsequently to that time, part of it was long used for a place of religious worship; but at present the two great apartments, all that remain of the original building, are used as a packer's warehouse. The first of these stands on the east side of a narrow court, and was the hall. The other building adjoins the hall, looking into the court toward the south; it is of the same height, but consists of two stories.

NO. 42. — PLATE XLII. belongs to the latter building, consisting of details from the roof of what is still called "The Council-Chamber," which occupies the upper floor. A. Exhibits one half of a timber arch at the east end of the room, opening into the hall. B. Shows the elevation of one bay, taken at the central rib. The form of this ceiling is simple, being of an elliptical curve springing from a level cornice on each side, and without any groin. Arched ribs cross it between the windows; and lighter ribs divide the spaces into panels, which are variously fretted and enriched. The character of these enrichments will be best explained by the engravings. They were all finely executed in wainscot, and decorated with gilding: in short, the original must have been of the most splendid description. C. Gives the pattern of the tracery in one panel; with a section of the depth of its mouldings. D. A corbel beneath the springing of one of the arched ribs, with part of the cornice in continuation: a section of the cornice is placed next to it. N.B. These parts are of stone. E. Section of one of the arched ribs. F. Shield and ornaments in a small spandril within the arch. G. Enlarged portion of the arch A. H. Another little spandril from the same arch.

Nos. 43, 44, 45. — PLATES XLII.*, XLIV, XLIV.*

THESE three Plates are filled with details of the Architecture of the hall of this palace; a short description of which may be thought necessary to accompany the delineations. The front towards the court has a range of arched windows, with an oriel, or bay-window, projecting into the court: the original entrance has been destroyed, and a public passage broken through the lower end of the hall. The interior measures 69 feet by 27; and the height in the centre of the roof is about 38 feet*. The view within this magnificent apartment is quite defeated by a floor which now divides it into two stories; not to dwell upon other injuries which have defaced and mutilated its various rich decorations. The roof is admirably wrought in oak timber; and though sullied with smoke and dirt, preserves an air of great beauty and dignity. It is ceiled in form of an arch, like the Council-Chamber; but the hall being a much loftier apartment, the ornaments were designed in a bolder style, and without so many florid details. Three ranges of pendants form the prominent features; ornaments which require to be considerably elevated above the spectator to produce a proper effect. The windows at the sides are placed at a great height from the floor, as was common in such halls, the walls beneath them being usually hung with tapestry at solemn feasts.

NO. 44.—PLATE XLIV., which may better be explained first, in treating of the roof, shows part of one arch, or *principal* of the roof, in a transverse section, including rather more than half the span. The spandrils of the little arches which connect the pendants are filled with tracery, pierced through:—

a. Stone corbel attached to a pier between two windows, from which the timber arch springs. b. b. Pendants, worked at the bottom in forms corresponding to the stone corbels. e. Line of the ceiling, which forms a flattened, pointed arch: above this the rafters are quite out of sight; not exposed as in

* About 12 feet in length of the south end of the hall roof are not ceiled like the rest, but left unadorned: and it is remarkable that two windows on each side, beneath this part, are placed in pairs, so that the roof could not have had springers between them as the rest has: some have supposed this part to have been originally separated from the hall. Beneath was undoubtedly a screen, enclosing a passage behind which the principal doors opened, as well as those leading to the kitchens, butteries, &c.: above the screen was usually a gallery for music; but this might be partitioned off to form a chamber. At the other end of the hall a large breach has been opened to a room, communicating with a staircase and outward door.

Westminster and other earlier halls. This fashion was undoubtedly considered an improvement upon the former; but whatever neatness might be gained by it, a ceiling necessarily prevented that airy lightness which gives such a charm to the open roof. f. g. Part of the jamb of one of the side-windows. c. d. A large hexagonal compartment in the centre of the ceiling, above which the architect undoubtedly intended to raise a lantern; but which seems to have been removed very early, if ever placed there, as the panels which cover the opening are ornamented with mouldings, &c., corresponding with those of the ceiling; and we find a large fire-place on the east side of the hall, which appears nearly, if not quite of original antiquity*.

NO. 43. — PLATE XLII.* A portion of the roof is here shown in an elevation passing longitudinally through the central rib. The extreme care to fill up every part with appropriate enrichments is here remarkable. The windows have their arches flattened towards the point; and bear a considerable resemblance to those in the hall of the old royal palace at Eltham in Kent. The frieze of quatrefoils above them, and the spandrils wrought in tracery, similar to the pendants, have a very rich effect. In so fine a composition it seems something fastidious to find fault; but the row of pendants down the centre appears too large, and had better been omitted, or made subordinate to the two ranges on the sides. B. Plan of a window, showing the deep mouldings worked in the sides and mullion. C. Corbel of a pendant, seen in elevation. D. Plan of the same, with its tracery, little battlements, &c. E. Corbel of stone attached to the side-wall. F. Plan of the same, with its details; and section of the arched rib springing from it. G. Part of the frieze running along the walls beneath the arched ceiling: it is of wood. H. Section of the same.

NO. 45. — PLATE XLIV.* ORIEL WINDOW†.—This window projects into the court from the north end of the front, as was before observed, that being

* The halls of ancient mansions, colleges, and monasteries, were generally warmed by fires of charcoal in an open iron grate, which stood in the middle of the floor, and had a lantern, or *louvre*, placed above it, formed like a turret of timber, with the sides perforated to let out the fumes. The hall of the Middle-Temple, London, that of Trinity College, Cambridge, and a few others, retain this usage, which, during the last century, was given up, in most instances, for stoves or chimneys.

† The Oriel Window was almost always an appendage to the ancient hall, from the fourteenth century down to the reigns of Elizabeth, and James I. Some halls had two, one on each side. They were placed near to the upper end; serving for side-boards to stand in for the use of the *high table*.

the upper end of the hall; the fire-place is opposite to it. The whole frame of the oriel is much to be admired, combining strength with an elegant lightness; and designed in strict conformity with the structure it is attached to. A great injury has been inflicted upon it, by breaking a door through its upper part above the floor which now divides the hall into two stories; and its exterior is blocked up by a temporary staircase.

Figure 1. refers to an elevation of the interior as it opens towards the hall. Fig. 2. gives an elevation of half the outside, as seen in front. Fig. 3. a section taken through the centre. Fig. 4. plan, with the tracery of the beautifully vaulted roof.

A. Head of one of the windows on a larger scale than that of the elevations. Some fragments of stained glass still linger in the heads of these lights, memorials of departed splendour. B. C. Roses carved on the intersections of the ribs in the vaulting. D. Plan of one of the angular piers of the oriel. E. A mullion dividing the two lights which illuminate each face of the oriel.

In concluding the explanation of these specimens of the architecture of Crosby-Place, we cannot help reflecting on the perishable nature of all human labours. To see a noble structure thus mutilated and degraded to the rudest purposes, can hardly fail to fill the ingenious spectator with indignation; but he must consider, that, in a commercial city, the smallest space is of too great value to be sacrificed to taste, and that his curiosity is freely gratified by the possessors of the buildings, in whose hands they seem likely to be preserved from total destruction.

NO. 46.—PLATE XLV. CHANCELLOR'S HOUSE, LINCOLN,—GATEWAY; 1480.

THIS gateway is the chief entrance to the Chancellor's residentiary-house in the Close of the Cathedral. The building it belongs to is of brick, with windows of stone in a style corresponding to this gate; all of which, with one exception, have escaped the violence of modern fashion. A mantle-piece of stone, sculptured with the arms of bishop Russel, now remaining in one of the chambers, though concealed by wainscot, determines the date

The great hall at Eltham has two very spacious oriels, or bay-windows, with doors in them communicating with the principal chambers. These are perhaps the earliest specimens of the oriel in a dining-hall, and appear to be of the age of Richard II. or a little later. The hall of Eltham Palace is now degraded to a barn, and waggons are driven through the beautiful remains of these oriels. The hall at Stonyhurst, in Lancashire, is a very late instance of the old plan, having two spacious oriels, one on each side of the upper end, and a screen across the entrance.

of the building; which exactly corresponds in style to the tower erected by the above prelate at his palace of Buckden*. The form of the gate needs no farther illustration than what the engraving gives; where an elevation, section, and plan, are delineated, with enlarged copies of the tracery in the doors, A. B. C. and a section of the label over the arch. The manner of returning this moulding in form of a lozenge was a late fashion, very common in the reigns of Henry VII. and VIII.; it superseded the necessity of placing a bust or other piece of sculpture, and had a fuller and richer effect than the simple return of the moulding in a straight line, especially in large pieces of work.

NO. 47. — PLATE LVIII. CHANCELLOR'S HOUSE, LINCOLN; — ORIEL WINDOW†.

THIS window forms the principal ornament of the building described under Plate XLV. It stands in the middle of the front, and, by its size and bold projection, gains a very good effect. The workmanship and stone are equally good; both remaining quite firm and perfect. An elevation, a section, and plan, are given in the Plate, with one of the returns of the cornice more at large. [See what is said on the form of ending this ornament in the description of the gateway]. The top of the window is leaded within the battlements, and the cornice is neatly bent at one end, so as to allow a spout to pass under it, to carry off the wet. Withinside is a flat ceiling of wood, divided into panels by narrow ribs.

NO. 48. — PLATE XLIII.* NICHE TO BISHOP BEAUCHAMP, ST. GEORGE'S CHAPEL, WINDSOR.

THIS niche, or recess, is wrought within a pier of the arch which terminates the upper end of the south aisle, and is supposed to commemorate bishop

* He was translated from Rochester in 1480, and died in 1494.

† “The Bowed Mansional Window, by its sweeping form, its height, breadth, and lightened solidity of frame, displays the utmost possible capacity of cheerful illumination. I am much struck with the beauty of this original feature of an old English residence; with its branching mullions of sculptured stone, it is a constituent part of the building itself, a lightened part of the structure; in its place and proportion discharging an efficient duty: whereas, the crowded windows of modern Architecture compulsively adapted to our wants of light and air, are awkward holes cut in the wall by the chisel of necessity.” — Preface to *Metrical Remarks on Modern Castles and Cottages*. 8vo. London. 1813. Page 12.

Beauchamp, who was principally concerned in rebuilding the magnificent chapel of St. George, under King Edward IV.* From its resemblance to a tomb, it has sometimes been described as such, but that appears to be erroneous. Regarding this as the bishop's own design, it is no bad specimen of his taste; the flattened arch spoils all the architecture of his age, but here it is managed so as not to produce the depressed effect it generally did, an effect which is no where more lamentably felt than in the magnificent chapel at Windsor.

Fig. 1. Refers to the elevation of the whole front. 2. Section taken through the centre, uprightly, showing the depth of the recess, its mouldings, and the tracery in its sides. 3. Plan, showing the tracery on the soffit of the arch, & .

a. Moulding on the front edge of the table, drawn separately. b. Part of the foliated crest which finishes the top. c. Finial of the crocketed canopy, which is turned very gracefully, and the foliage of the crockets well applied. d. Horizontal section of mouldings, and one shaft, at the side of the recess.

In the upper end of the Plate are details of the ornaments within the arch, and lower down, one of the panels in front of the tomb, with its section.

No. 49. — PLATE XLIX. The first *specimen* on this Plate is a doorway opening into the cloisters of the collegiate buildings in Windsor Castle. The composition is altogether good, and the mouldings well relieved. The trusses which support the outer moulding of the arch, are of uncommon design, but rather too fanciful to look well. The elevation, plan, and section, have nothing to be explained. The window is taken from one of the ailes of St. George's Chapel. In this example we find a closeness and heaviness of

* Richard Beauchamp, bishop of Salisbury, for his skill in architecture, was accounted "the Wickham of his day." He built the great hall of his palace at Salisbury, and was appointed master and surveyor of the works by King Edward IV. in the rebuilding of St. George's Chapel in Windsor Castle. The preamble of the patent which conferred upon him the office of chancellor to the Order of the Garter, recites, "that out of mere love towards the order, he had given himself the leisure daily to attend the advancement and progress of this goodly fabrick." Two years afterwards he was appointed dean of Windsor; and dying in 1482, was buried within a chapel built by himself as a sepulchre for his family, adjoining to his cathedral, which has since been destroyed under pretence of its injuring the uniformity of the church. Gough states that this prelate gave a rich missal (more likely an office-book or breviary), to be chained for public use in a niche on the opposite side to that we have represented, where he also placed a crucifix, and an inscription to record his gift.— See Gough's "Sepulchral Monuments," II. 273. — Might not this niche be intended for some such use?

design, which must be esteemed degenerate when compared with the windows of the preceding age. This deterioration of beauty was partly occasioned by the lights between the upright mullions being divided into so many heights, or panels; a fashion which began to show itself in the works of the celebrated William of Wickham, in the nave of his cathedral at Winchester: the obtuse arch was also too often allowed to cut off the varied tracery which so much adorned windows of earlier date.

DETAILS TO THE ELEVATION:—a. Section of the hood-mould. b. Head of one of the lights. c. Section of the string-course beneath the window. d. Section of one jamb, with reference to the plan.

NO. 50. — PLATE L. TWO DOORWAYS; ST. GEORGE'S CHAPEL, WINDSOR.

THE first of these belongs to the chapel said to have been added by King Henry VII. to that of St. George, before he began his celebrated chapel at Westminster*. A comparison of this entrance with one represented in Plate XLI., will show how little change architecture had undergone during the last fifty years of that century.

A. Elevation. B. Section through the centre of the arch. a. Spandril, at large. b. Capital of one of the little columns, or BOLTELS, at the sides. c. Section of the label, or hood-mould. d. Section of one jamb, at large, referring to the plan above. e. Moulding to cover the edges of the folding doors.

The second of these entrances exhibits an uncommon composition, particularly in the retiring curve of the jambs. It appears to be of a very late style, not earlier than the reign of Henry VIII.

A. Elevation. B. Section. e. Jamb at large, with reference to the plan. f. Moulding upon the door. g. Base of one of the shafts, both as seen in front, and at the side. h. Part of the embattled crest, with its section at large.

NO. 51. — PLATE LI. ST. GEORGE'S CHAPEL, WINDSOR,—PARAPETS.

THE upper roof of this magnificent structure is guarded by a straight parapet, pierced in compartments; whilst the ailes have an embattled

* This chapel has generally been called Wolsey's Tomb-house, from a sumptuous tomb of brass which that cardinal prepared for his own burial, but which his sudden misfortunes prevented his ever finishing or occupying.

parapet, which is also pierced*. Four varieties of these are exhibited in this Plate. The cornice is studded with heads, grotesque and ludicrous, agreeably to the fashion of the age in which the building was erected, when exhibitions of masques and mummeries entertained the gravest and most polished characters, no less than the lowest classes of society.

The elevation and corresponding section of each of these *specimens* seem to require no explanation.

NO. 52. — PLATE LII. ST. GEORGE'S CHAPEL, WINDSOR. — COMPARTMENT OF ALDWORTH CHAPEL †.

THIS little fabric has been censured, by no incompetent judge in such matters, as “ a bad specimen of architectural design, and an infringement on the uniformity of the chief edifice ‡.” It occupies a space on the east side of the south transept of St. George's Chapel.

A. Elevation of its eastern front, as it projects beyond one of the great buttresses. Three such divisions make up the south side. B. Section of the outward mouldings, &c. C. Part of the battlements, at large. D. Section

* The pinnacles rising from the buttresses of the chapel, were originally finished by figures of animals, holding banners of metal, which turned with the wind: such embellishments were in high fashion at the end of the fifteenth century, and when perfect, and emblazoned with colours and gilding, must have made a splendid show. A sharp controversy was carried on through the medium of the Gentleman's Magazine in 1811, respecting the existence of such vanes on the turrets of Henry VII.'s Chapel, Westminster, as originally finished. The affirmative was supported by the late Mr. John Carter, with his usual ardour, and *proved*, though his suggestions were not followed by the restoration of the vanes.

† This little fabric was really built by Oliver King, bishop of Bath and Wells, canon of Windsor, and registrar of the Garter; who died in 1503, and is said to have been buried here; the name of *Aldworth* has become attached to it since the interment of some of that family within the chapel. Bishop King distinguished himself by rebuilding the abbey church of Bath, one of the cathedrals of his diocese, which, however, he did not live to see completed.

‡ See Britton's “ Architectural Antiquities,” Vol. III. p. 44.

The former part of this censure will not be here contradicted. The Plates must vindicate the merits of the design: the charge of “ infringing on the uniformity of the chief edifice,” has been brought against various appendages of great churches of much more interest and value than this diminutive chapel. The loud and united voices of men the most esteemed for taste and science were raised, not many years back, against certain destructive pursuits of uniformity, which were then making havoc of some valuable antiquities of Durham, Salisbury, and Lichfield Cathedrals: their anathema will go down to posterity, and it is hoped have some effect in deterring such devastations in future.

of the same, showing its perforation. E. Part of a window, at large, with section of its mouldings. a. Surbase-moulding beneath the window.

Nos. 53, 54, 55, 56, 57, 58. — HENRY VII.'S CHAPEL, WESTMINSTER.

Illustrated in the Title-Plate, and Plates LX., LXI., LXIV., LXV.

No. 53. — The *Title-Page* represents a doorway and screen within the north aisle of Henry VII.'s Chapel, Westminster. The details of this screen are very elegant, corresponding to the architecture of the chapel. A part of the exquisite roof is shown in perspective above the screen.

No. 54. — PLATE LVII. TRACERY MOULDINGS OF THE TIME OF HENRY VII. — In this Plate the principal leading mullion, or rib, is shown in fig. 1. with additional filling, in fig. 2.; and the whole of the tracery, with the centres for all the circles, and the boss in the centre, No. 3.

No. 55. — PLATE LX. PART OF THE MONUMENTAL SCREEN. — This inclosure for the royal founder's tomb is made of bronze, and is of most elaborate design and skilful execution. Its elevation is divided into two stories, perforated like windows, with a parapet and crest on the top. An inscription runs round the whole, near the middle. On each side of the doorway are two niches, with statues of saints, all cast in brass. On the right hand side of the Plate is a section of the doorway, and beneath are plans*.

No. 56. — PLATE LXI. PANELLING AND TRACERY MOULDINGS, — from the same chapel, exhibited in six specimens, selected from various parts.

* The tomb itself, within the inclosure of brass screens, is built of *touch-stone*, a hard, dark-coloured marble, upon which lie statues of the monarch and his consort, of gilt brass, with angels sitting at the four corners of the tomb, and figures of saints in compartments at the sides. This tomb was the work of Pietro Torregiano, an artist who came from Florence to execute this work, which he completed in 1519. The style of the tomb, in its architectural parts, is decidedly Italian, and from its total difference to the architecture of the screen, the latter can hardly be supposed to be of his *design*, though the little statues, or indeed the whole screen, might be *executed* by Torregiano, and the artists employed under him. The tomb of Margaret, countess of Richmond, on the south side of the chapel, is of Italian style, resembling that of her royal son, Henry VII.: it was probably another work of Pietro Torregiano. — See Carter's "Antient Sculpture and Painting," Vol. II., and Britton's "Architectural Antiquities," Vol. II.

NO. 57. — PLATE LXIV. THE DOORWAY AND SCREEN, FROM HENRY VII.'S CHAPEL, represented on this Plate, enclose one of the chapels, or oratories, on the side of the nave. This is shown in elevation, section, and plan, with measurements of parts. The embowed outline of the plan is remarkable. See A. on the Plate. The window is one of the upper story, or *clerestory*. a. Embattled transom. b. Panelled tracery. c. Large mullion. f. Small mullion.

NO. 58. — PLATE LXV. THE FLYING BUTTRESS, TURRET, &c. exhibited in this Plate, are curious specimens of the architecture of this wonderful monument; showing how profoundly the architects calculated to provide sufficient solidity, though the whole appears a mass of ornamental sculpture. The foundation stone of Henry VII.'s Chapel was laid by "Abbot Islip and Reginald Braie," &c. 24th January, 1502; and we conclude that the work was regularly continued. The stone was brought from Caen, Yorkshire, and Ryegate; and as too much of the latter appears to have been used for the exterior, the whole surface gradually decayed, and had fallen into such a state of dilapidation and ruin, that parliament came to a resolution, about ten years back, to have the whole exterior restored with Bath stone*. This work was committed to the charge of Mr. Thomas Gayfere, who has executed it with skill, and attention to the original forms and ornaments †.

Every part of this sumptuous chapel, both external and internal, is covered with tracery and sculpture, full of most beautiful details; nevertheless there is a want of repose and harmony in the effect, as a whole: and a littleness and pettiness is produced by multitude of parts. In a monument, or small oratory, objects that are embraced at once by the eye, and are only appendages to a larger building, such a style of design is appropriate and beautiful ‡: but in a large building, like the chapel now alluded to, exposed

* The House of Commons voted the sum of £3000, for the repair of Henry the Seventh's Chapel, 29th April, 1811.

† The upper pinnacles and battlements were so entirely perished, that no part was left as an example for restoration: and the accuracy of the new parts, in resemblance to the original ones, has been questioned. The late Mr. John Carter demonstrated from various prints, that the straight line of the new parapet differed from the antient work; in which a *crest*, obtusely pointed, like the battlements of King's College Chapel, Cambridge, rose up in the centre of each bay. — See Gentleman's Magazine, 1811, Part II. page 417.

‡ The chapel represented in Plates LIX. and LX. is an example. A ground-plan, and eighteen

to a changeable and corrosive climate, a more simple and less ornamented design would have been preferable. This was the climax, or zenith of the florid style; and from the time of erecting this chapel, we find not only a decline, but a perfect revolution in the architecture of this country.

Nos. 59, 60. — PLATE LV., LVI. BISHOP LONGLAND'S CHAPEL, LINCOLN MINSTER.

THIS beautiful little fabric may be regarded as one of the very latest specimens of Gothic Architecture, unmingled with heterogeneous ornaments of the Roman style*. It is annexed to the south aisle of the church; and, together with a corresponding chapel erected by Bishop Russel, forms a fine accompaniment to the porch which graces the cathedral on that side. Both these chapels are copies, as to general design, of the one erected by Bishop Flemyng, on the opposite side of the church†; but greatly improved, especially Bishop Longland's, which is more elaborate in its ornaments than even Bishop Russell's, though its counterpart in plan and elevation. The inner front of Bishop Longland's Chapel is covered with very delicate carving. The roof is ceiled in panels with wainscot, the beams being fretted, and adorned at their crossings with knots of foliage, &c. There are several tabernacles, and perches‡, withinside, for statues. The walls retain marks of painting, and some coloured fragments of glass remain in the tracery of the windows; altogether showing what a splendid little oratory this once was.

NO. 59. — PLATE LV. The elevation comprehends one-third of the front. The plan of so much of the chapel is shown below the elevation. The section gives the thickness of the wall, and the projections of the different members. As a specimen of the latest refinements in Gothic architecture, this little structure deserves a careful examination. Many of the same forms may be

other prints, with a full history and description of this chapel, are given in the second volume of Britton's "Architectural Antiquities." See our Vol. II. p. 25, with note*.

* Archbishop Warham's Tomb, in Canterbury Cathedral, was noticed by the late Lord Orford, as "the last example of unbastardized Gothic." — (Letter to the Rev. William Cole, 1769). — That prelate died, A. D., 1532: Bishop Longland not till 1547. This chapel was erected some years before his death.

† Plates XXXI., XXXVI. — Bishop Russel died in 1494. His chapel has several ornaments of similar forms to some in King's College Chapel, Cambridge.

‡ *Perches*, projecting corbels, or brackets, to set small statues, lights, or such things, upon.

traced as in Henry VII.'s Chapel, which may be appealed to as the chief example of the style in question. Every part is studiously finished with all the ornament it could admit of; each moulding is quirked, and deeply curved; and all the crockets and other foliated ornaments are relieved with the utmost lightness it was possible for stone to bear.

DETAILS ON AN ENLARGED SCALE:—A. Elevation and section of the moulding which divides the secondary pinnacle into two heights. B. Base of the same pinnacle, showing how it stands diagonally upon the coping of the buttress*. C. Section of the cornice below the battlements †. E. Section of a mullion in the window. F. Section of a jamb of the same.

NO. 60. — PLATE LVI. DETAILS FROM BISHOP LONGLAND'S CHAPEL. — On the left hand of the Plate is an elevation of a principal pinnacle, with the upper part of its secondary, or subordinate one, beneath. a. Horizontal section of the finial, the shaded part showing the shape of the stalk, the outline that of the crockets. b. Similar section at the neck-mould. c. Another section taken lower down. d. Section across the most elaborate part. e. Section of the body of the pinnacle, with the lower finial attached to it. f. Refers to the secondary pinnacle, at its neck-mould. g. Section of the same, with its crockets. h. Ditto of the square, or body, of the same; which we may observe, is almost cut through by the deep mouldings in the sides.

Battlement. The elevation and plans will need no description. The plan S. shows how the *crests* are splayed back to prevent their exposing any heaviness, and to give a more open effect to the *loops* ‡.

Buttress. The arms are those of the founder; with his favourite cognizance, or badge, the dove with an olive branch. The section and plan of

* Such secondary pinnacles were evidently part of the design for bishop Flemyng's chapel, but they appear never to have been executed: and we find the buttresses coped with an obtuse point in that part. See Plate XXXII.*

† The intersection of the arch over the window with the cornice is a vicious refinement of taste: such intricate fancies are common in late specimens.

‡ Dr. Plot, *Natural History of Staffordshire*, 1686, p. 381, describes a large yew-tree, "cut on the top with *loop* and *crest*, like the battlements of a tower." The same terms occur in more ancient authorities. The loop is the *crenelle* or space between two crests, or *croupes*, as they are frequently termed in ancient accounts.

this part show the projections of the mouldings belonging to the elevation. The admirers of this specimen will rejoice to know that it remains in fair preservation. The stone, from Ancaster, in the same county, has preserved the mouldings, &c. without any material loss. The ceiling, which had very nearly fallen to irremediable decay, was repaired by the dean and chapter about ten years since, when all its most minute carvings were restored with great pains : this was effected chiefly in consequence of the good taste of the present sub-dean, the Rev. H. Bayley, B.D.

CHRONOLOGICAL AND HISTORICAL TABLE

OF THE SUBJECTS AND DATES OF THE RESPECTIVE PLATES IN THE TWO VOLUMES OF

Pugin's Specimens of Gothic Architecture ;

DRAWN UP BY JOHN ADEY REPTON, ESQ. ARCHITECT, F.S.A. AND ADDRESSED TO A. PUGIN:—

DEAR SIR,

Hare-Street, near Romford, Feb. 18, 1823.

I HAVE lost no time in preparing the enclosed paper, and have examined the Plates very carefully mixing such dates, which are not mentioned in your Work. I have also looked over my books on cathedrals, for their different styles of architecture, wherein the dates are known, and compared them with your Work.

In ascertaining the dates of buildings, much must depend upon circumstances: for instance, in the case of the cathedral of Exeter, which was erected as late as the reign of Edward III., the style of the architecture of the choir was adopted of the date of Edward I., in order to preserve the uniformity of the whole design. The same observation may be made on the nave of the cathedral of Norwich, to correspond with the old Norman work. In the cloisters of the same cathedral, which was 133 years in building, the same uniformity of design prevailed of Edward the First's time, except in the tracery of the windows.

I remain, Yours truly, J. A. REPTON.

FIRST PERIOD:— 1100 to 1250.

	Henry I.	Stephen.	Henry II.	Richard I.	John.	Henry III.
	1100	1150		1200		1250
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2. New Shoreham Church			[1170 to 1180]			
3. Ancient Gateway, Lincoln		1150				
4. Ancient Doorway Lincoln	1120					
5. Doorway, St. Mary's Church, Lincoln						1230
6. Groining; Lincoln and Westminster						[1250]
VOL. II.						
7. Ornaments from Westmr. Abbey, D.E.F.G.						[1250]
8. XI. Hiley Church (south door)	[1100]					
9. LIX. Capitals; Westminster Abbey, &c.						[1220 to 1250]
10. XV. Triforium; Westminster Abbey						[1240 to 1260]
11. XVII. Groining, St. Saviour's Church						[1220 to 1250]
12. XVIII. Capitals and Bases						1240

SECOND PERIOD:— 1250 to 1400.

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16. 3. St. Mary's Church, Lincoln (Window)				[1340 to	1400]
17. 4. Lincoln Cathedral (Stone Screen)				[1340 to	1380]
18. 5. John of Gaunt's Palace (Oriel Window) ..					1390
19. 6. 33, 34, 35. Westminster Hall					[1380 to 1390]
20. 7. Window in South Carlton Church					1390
21. 8. Doorways, Westminster and Lincoln (1 & 2) ..		1300	to		1380
22. 9. Ditto Ditto (3 & 4)					1380 to 1400
23. 10. St. Mary's Church, Oxford (Spire)	[1250 to	1300]			
24. 11. Buttresses, (Oxford)	[1250]				
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26. 13. Ornaments (Westminster Abbey) A.B.C.					1400
27. 14. Mr. Ormerod's Chest				[1350 to	1400]
28. 15. XXI. John of Eltham's Monument			after 1334		
29. 16. XXII. Edward the Third's Monument				after 1377	
30. 17. XVI. Windows (1, 4, 5)		[1320	to	1370]	
31. 18. XIV. Door to Cloisters, New College					1380-6
32. 19. XV. Doorway to St. Stephen's Chapel		[1340	to	1360	

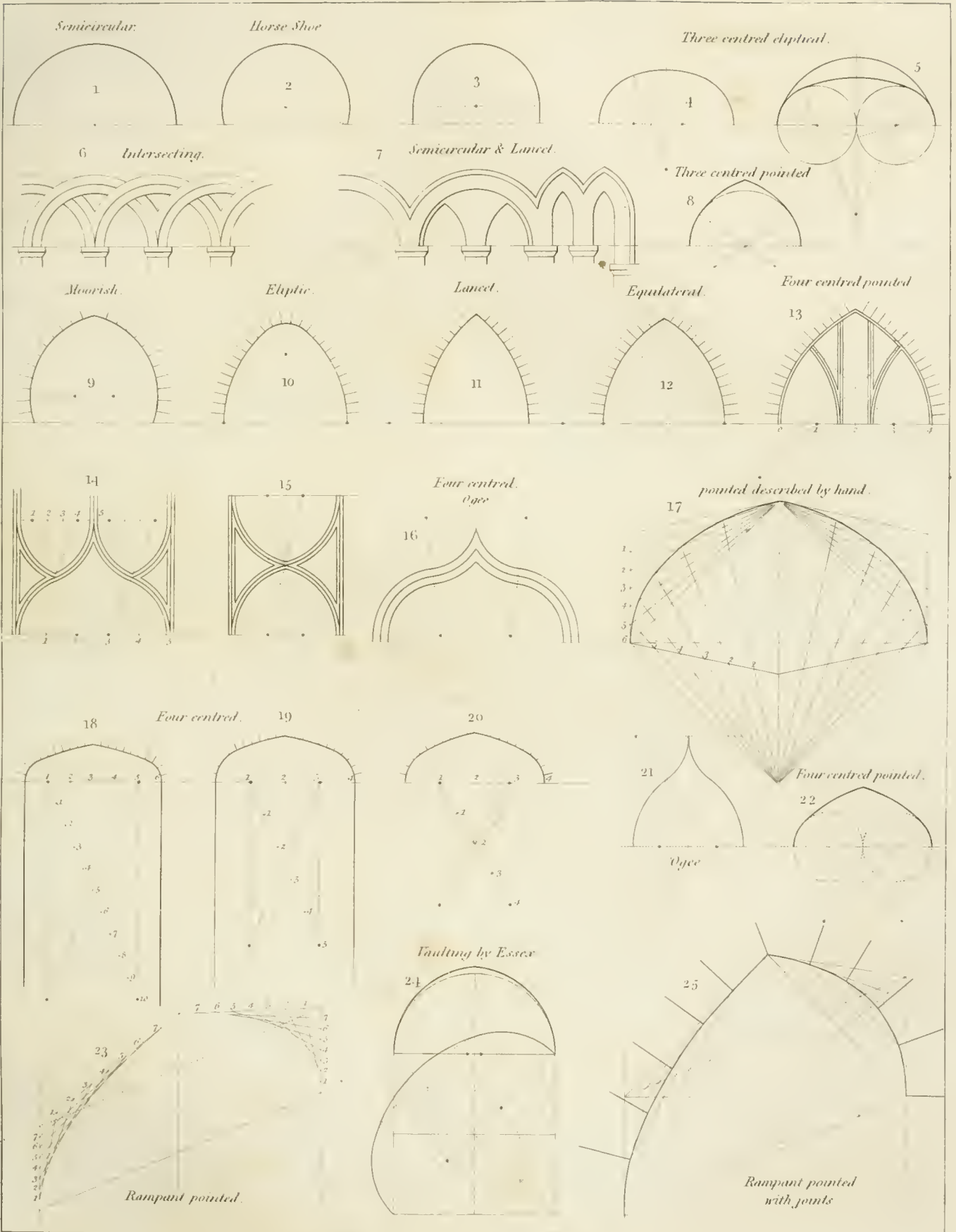
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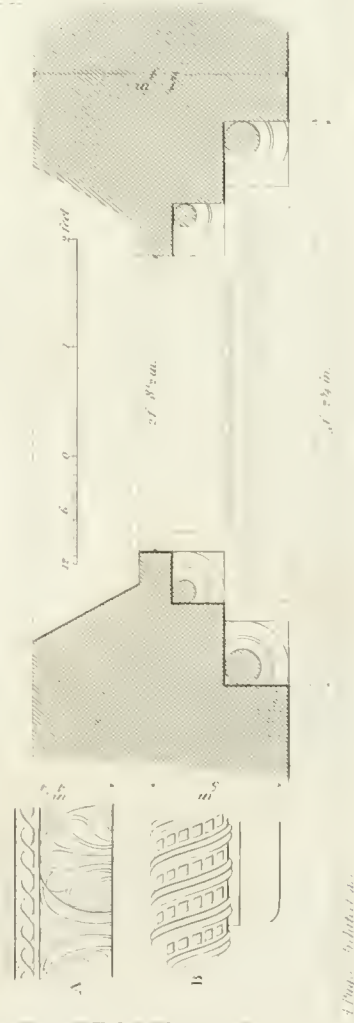
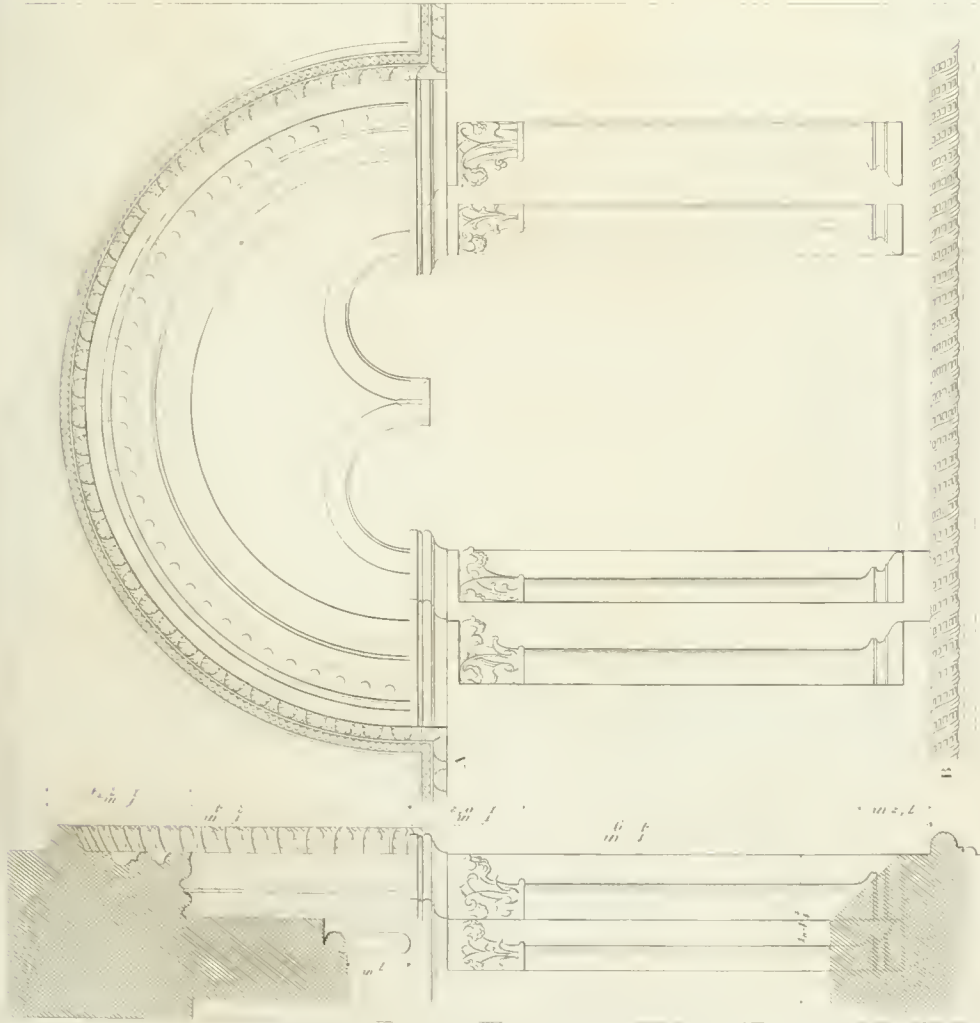
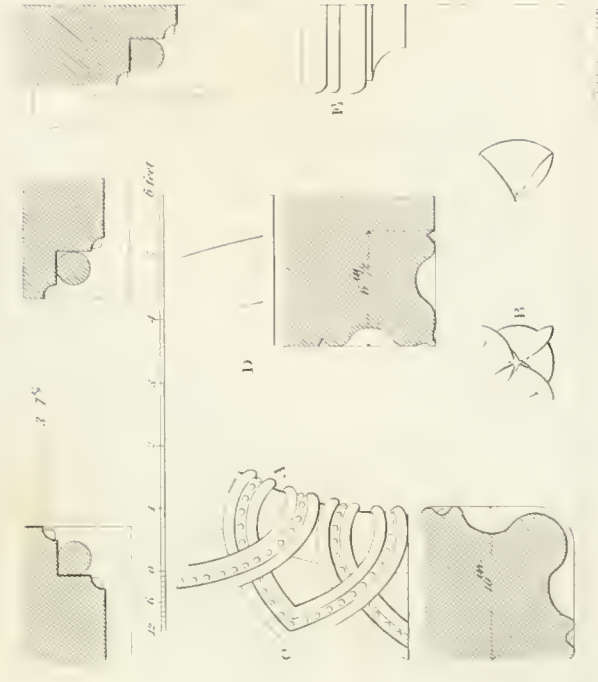
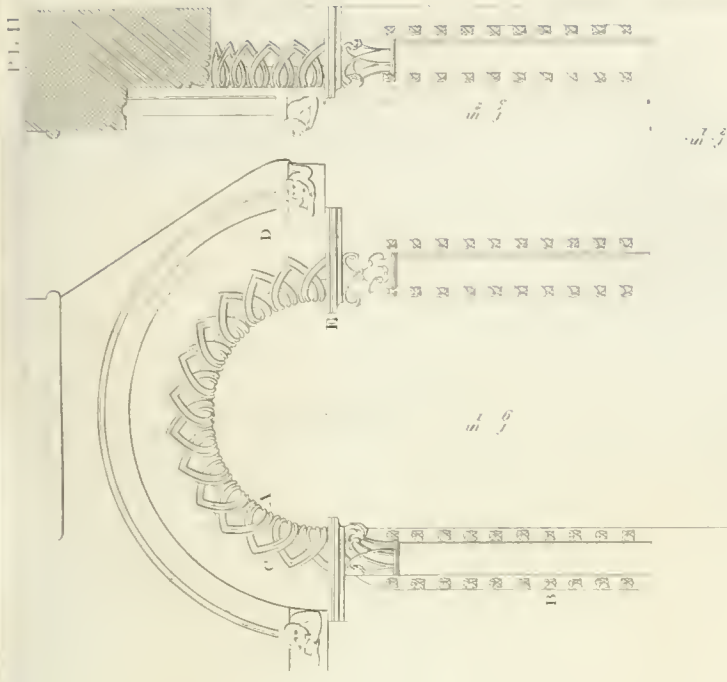
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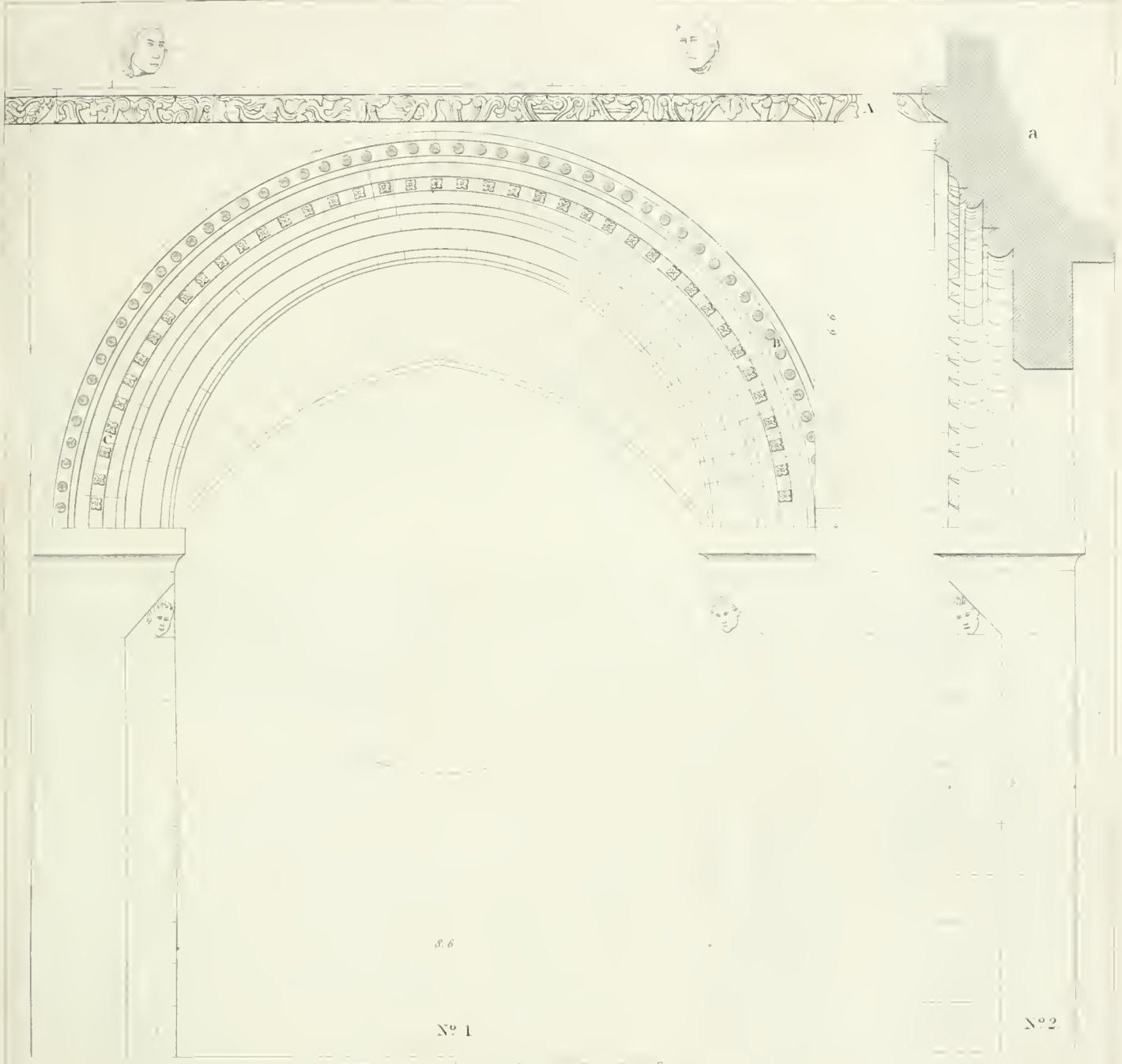




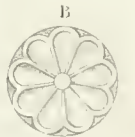
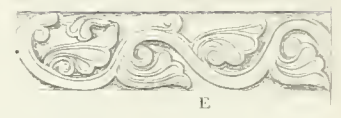
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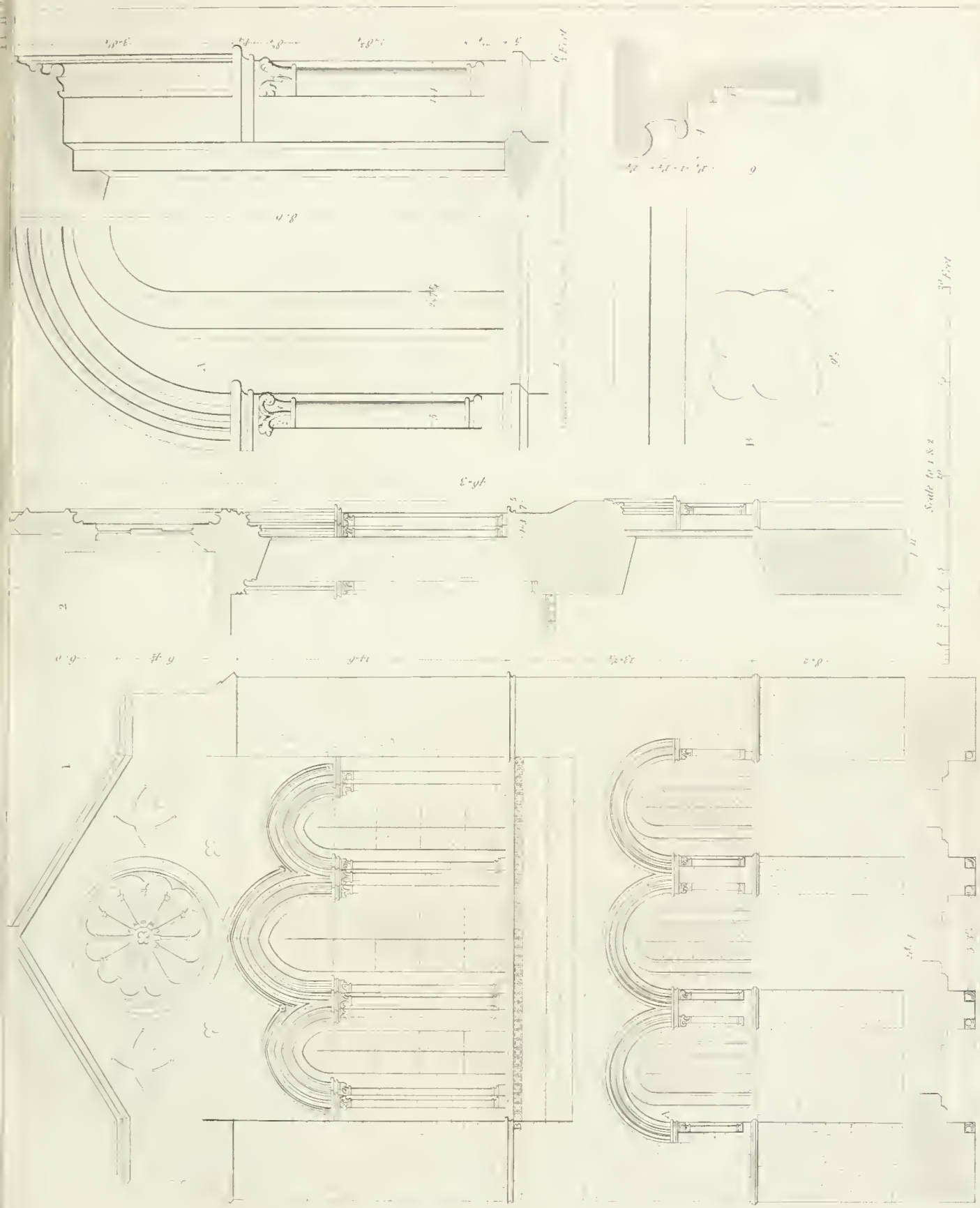
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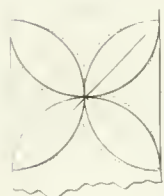
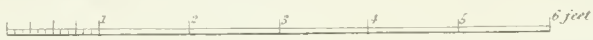


New's Thorburn Church, Angus East End

Designed by J. G. Macdonald, Architect, Dundee, 1871

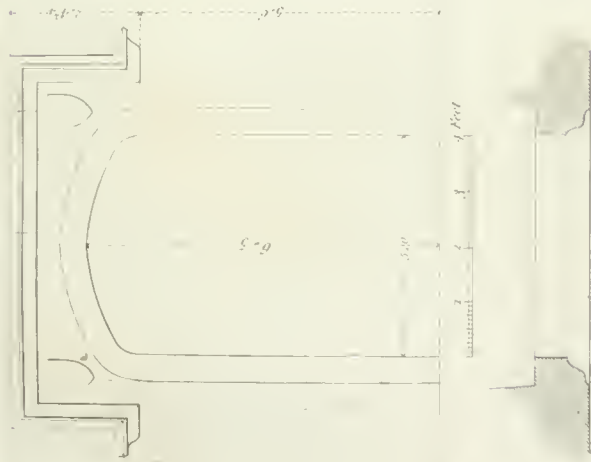
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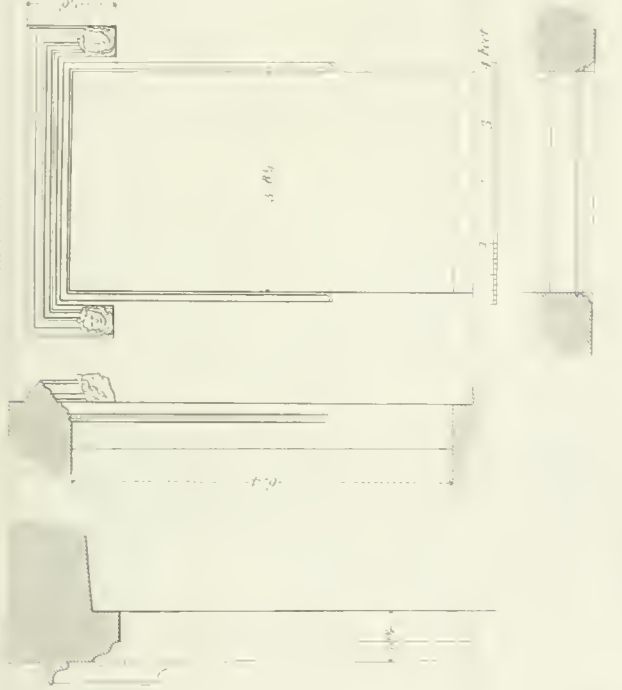


S. Mary's Church, Lincoln doorway on S. side

Lasary Court, Lincoln

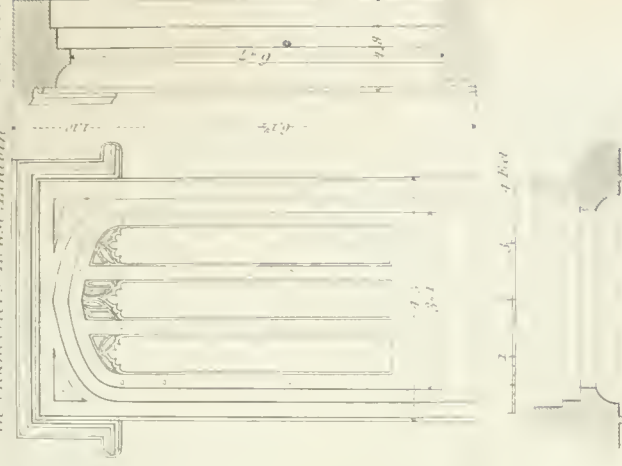


Lincoln

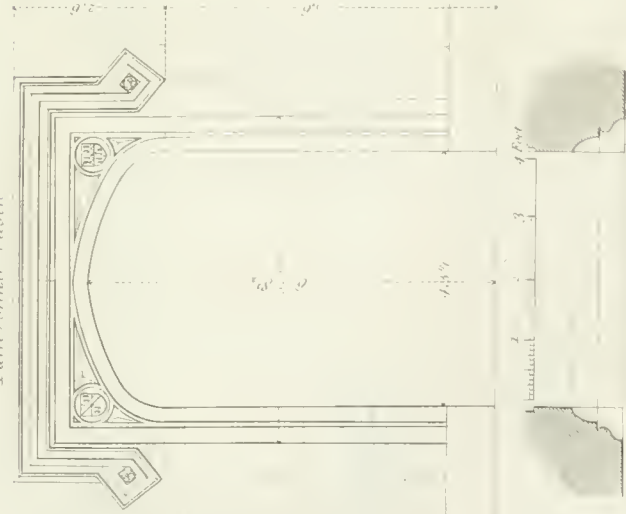


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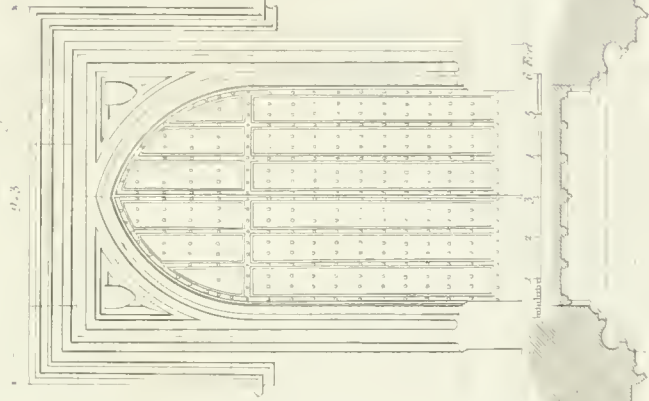
in Chancellor's House, Lincoln



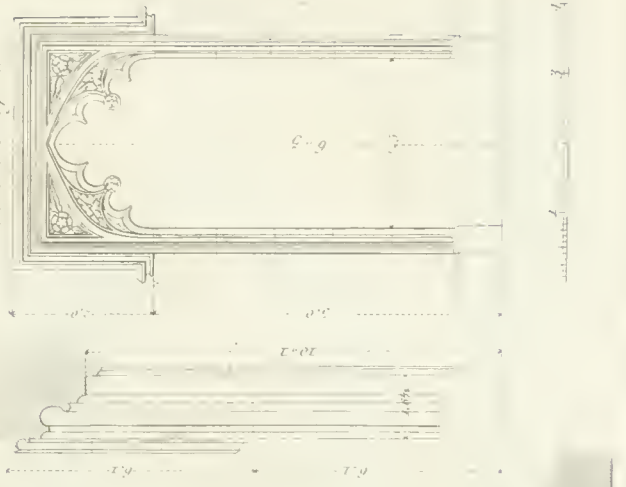
Lattershall Castle

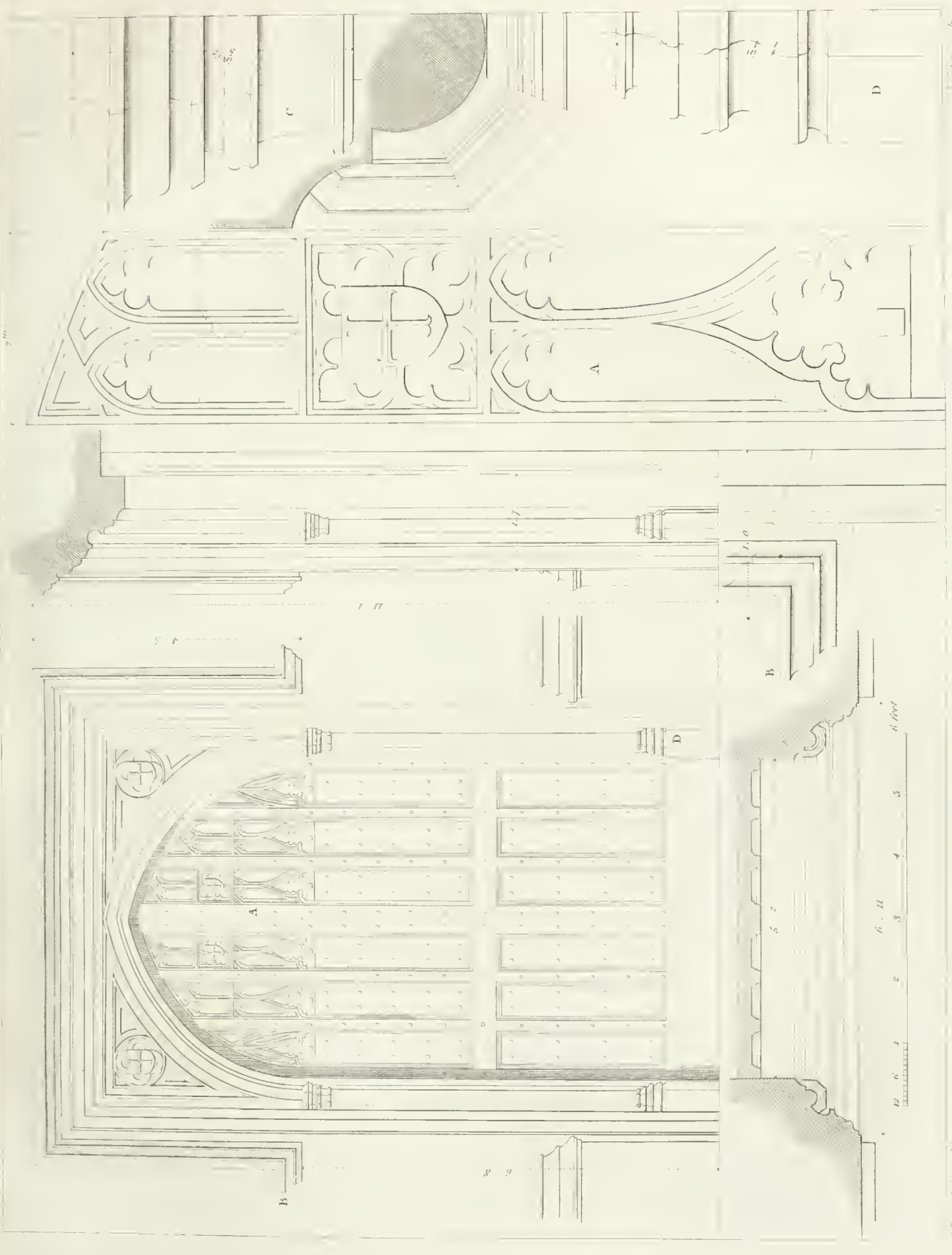


Horn Church, Epsom



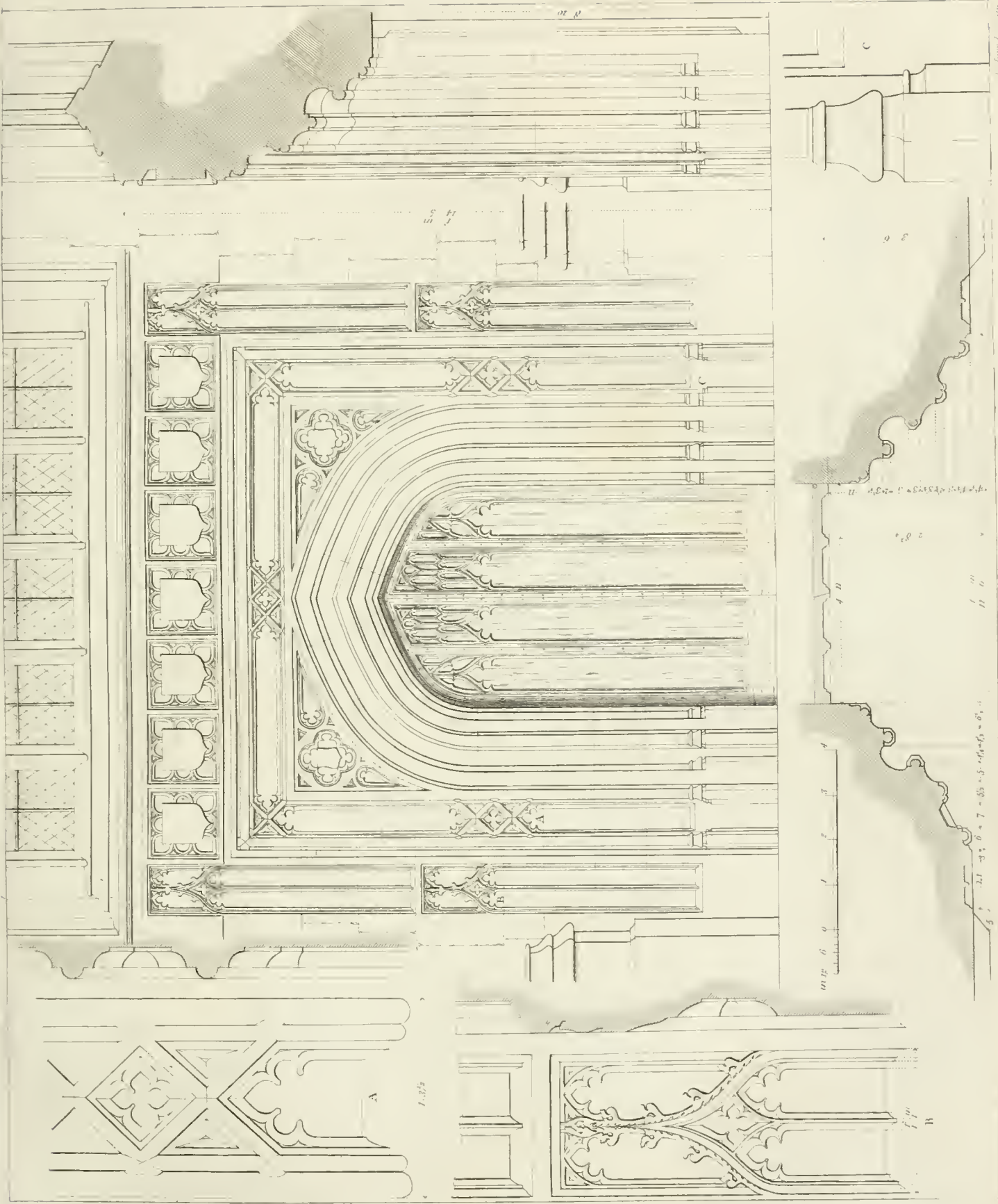
Chalton, Norfolk

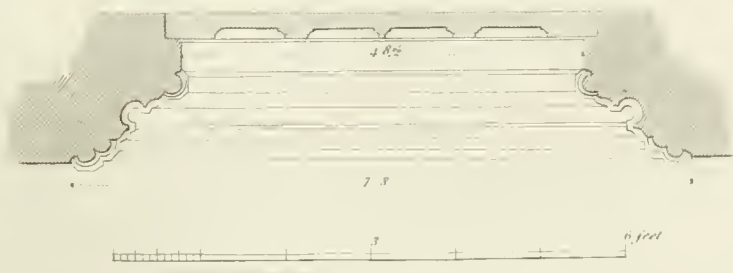
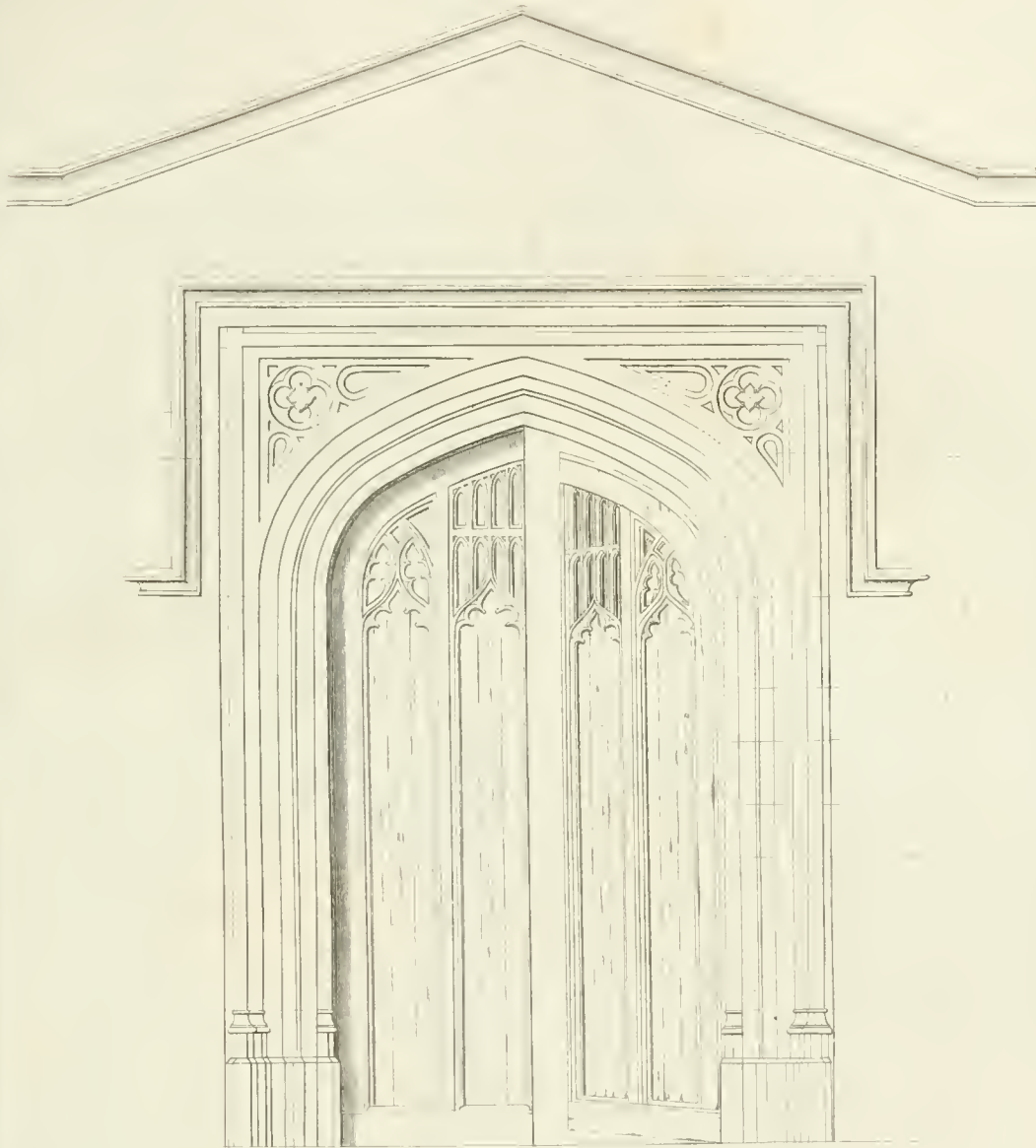




Bishops' Palace, Lincoln. Doorway with curved door.

Published by Charles & Hugh Bellamy, June 1, 1866.

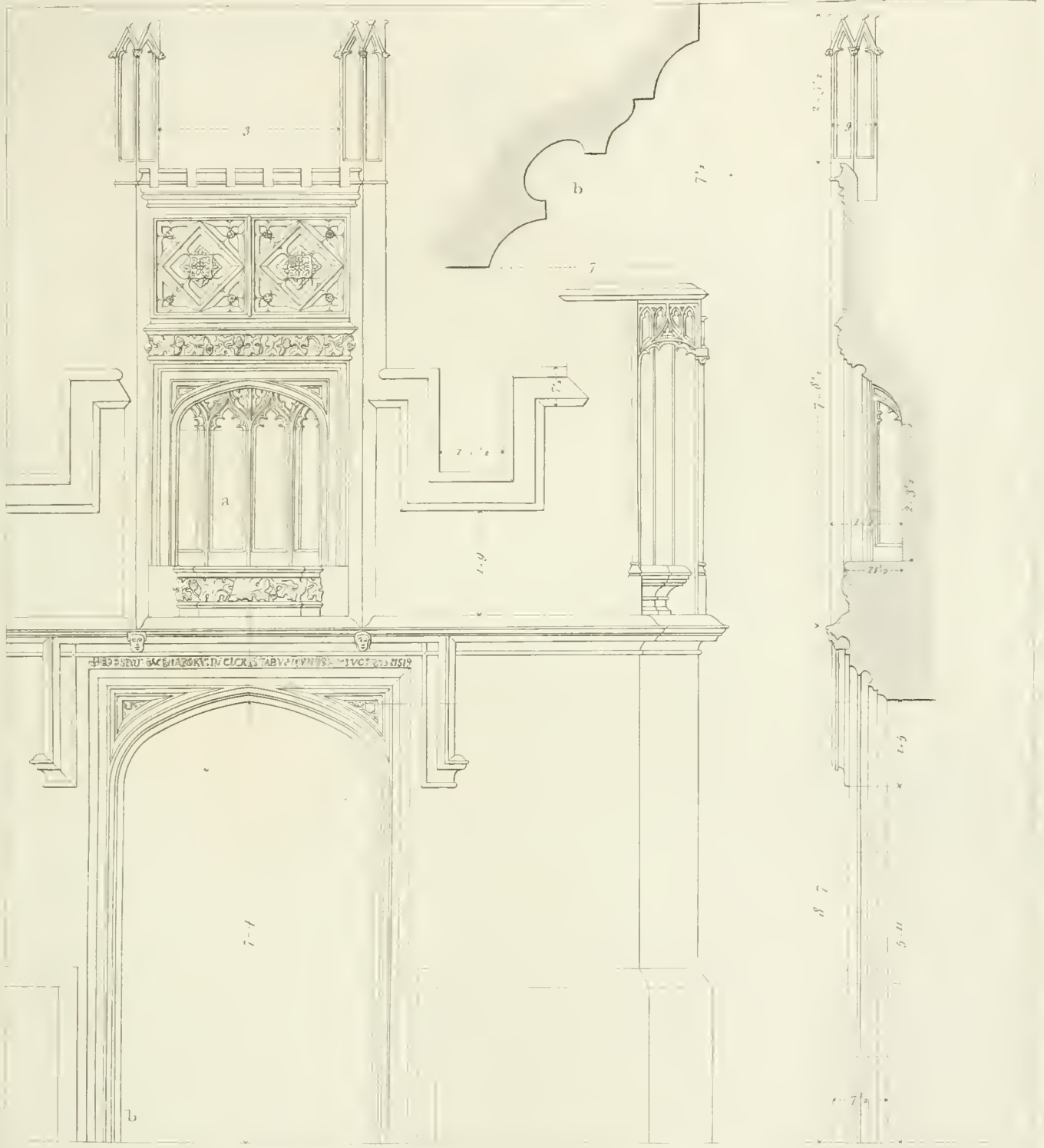




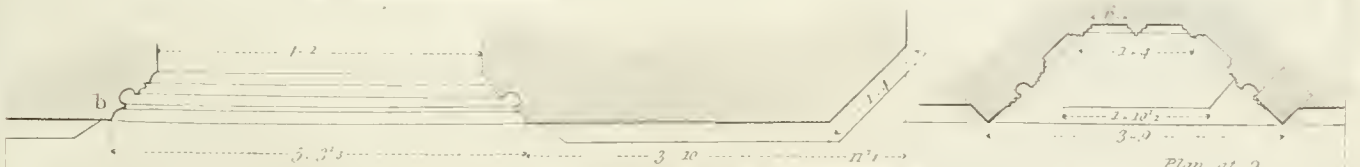
Arch. 1. 11.

South Doorway, Tattershall Church.

F. Verrell, sculp.



6 Feet



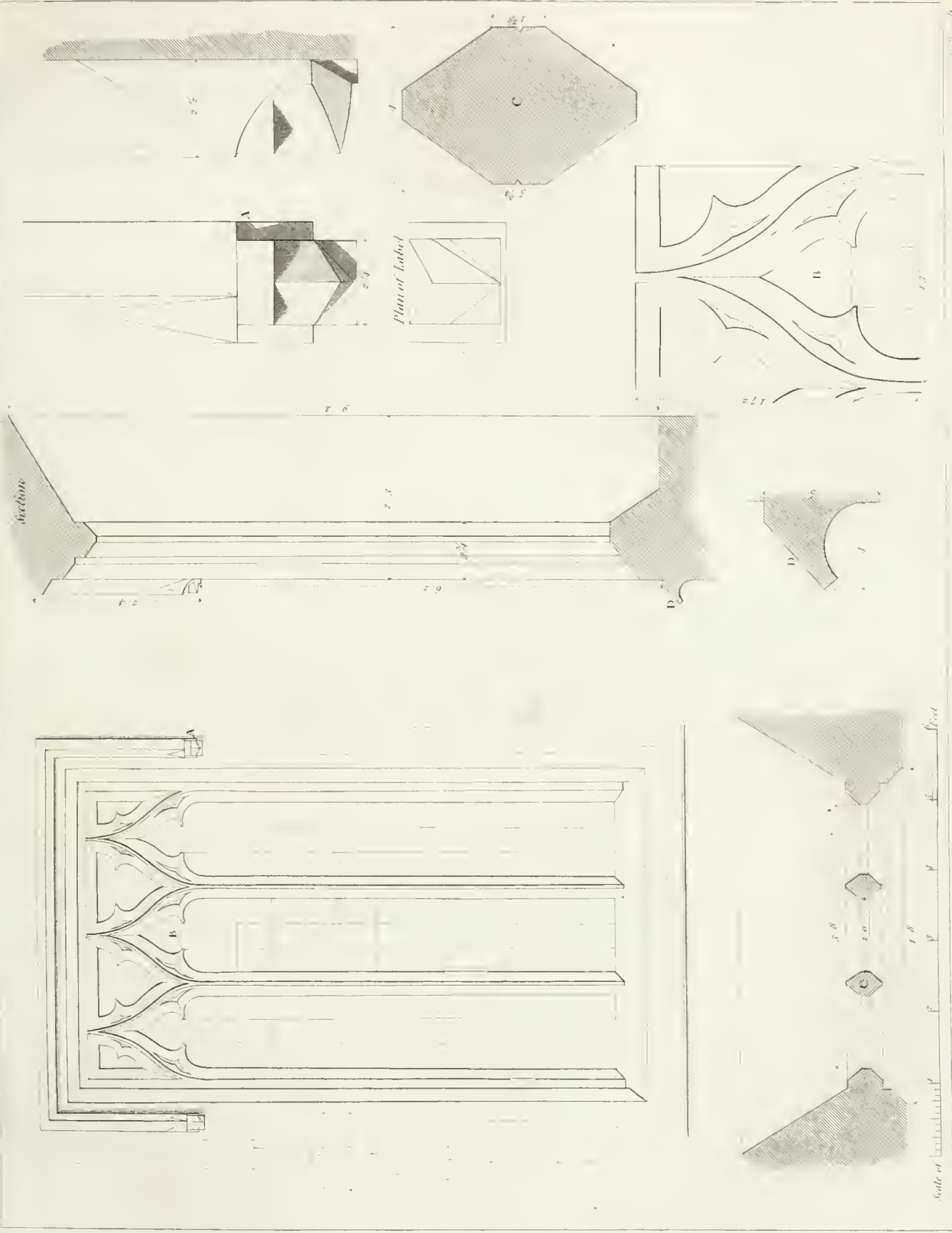
Plan at 3

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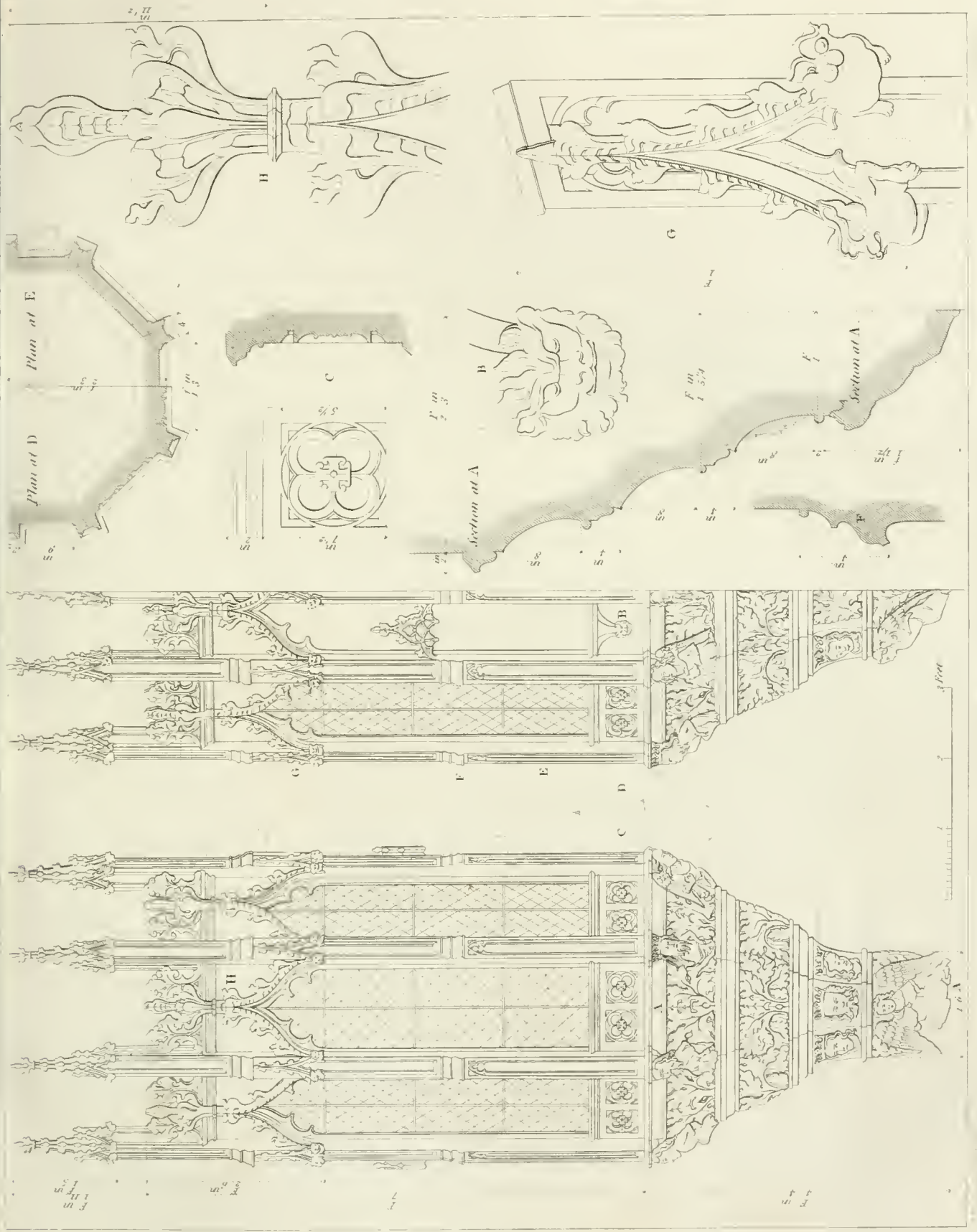
A. Pygott Architect del

St. Georges Chapel, Windsor Entrance to Refectory.

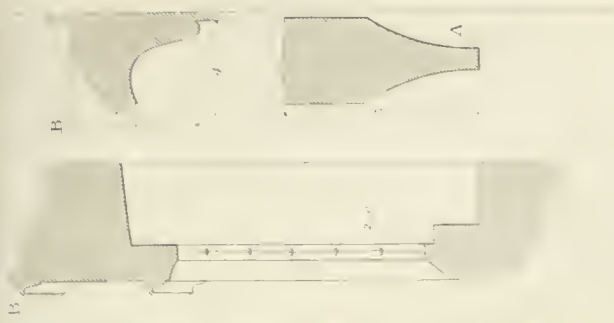
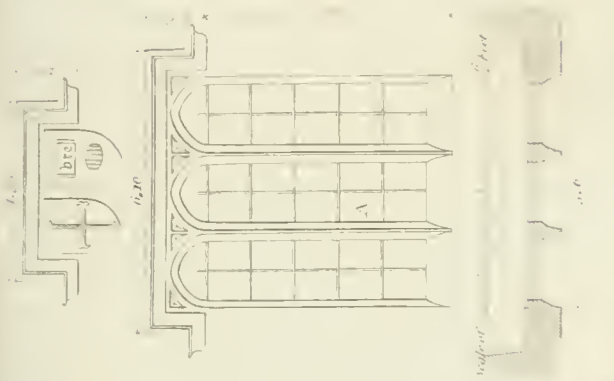
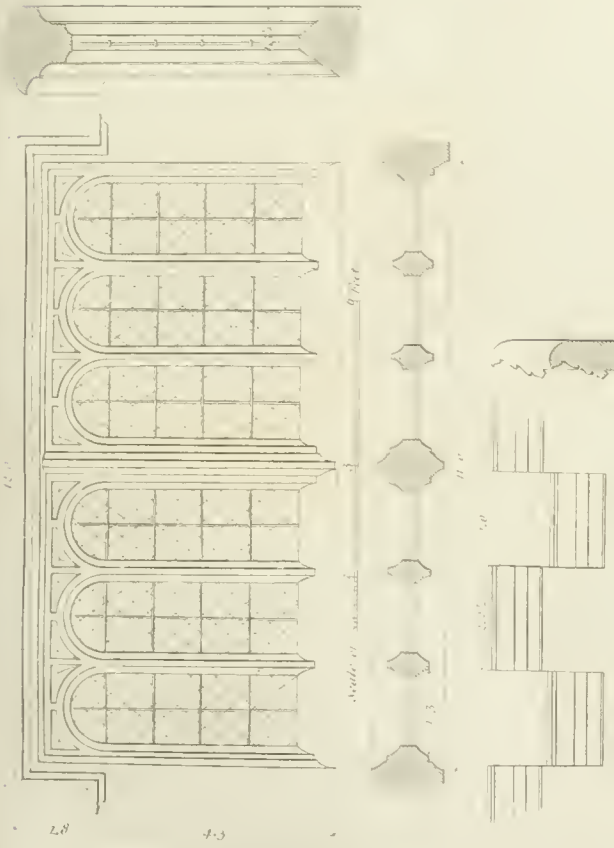
London Published by J. Taylor, 19 High Holborn Dec 2, 1860



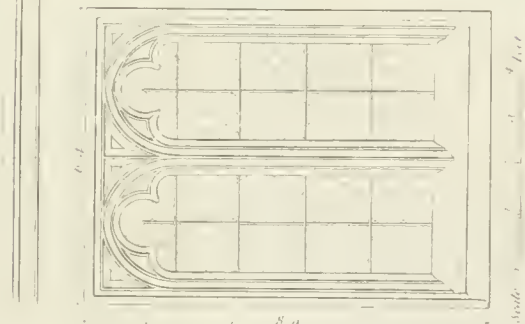
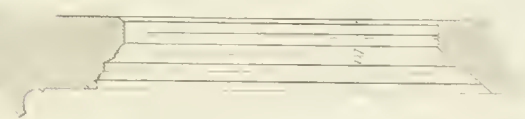
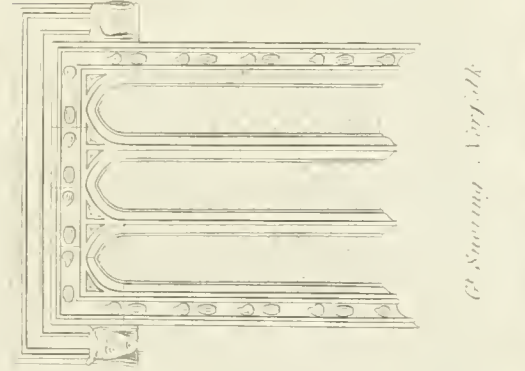
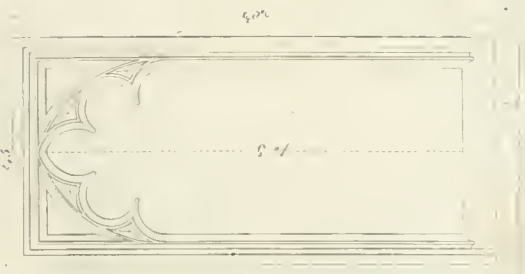
St. Mary's Church, Lincoln. Window details. A side.



Crail Window, John of Gaunt's Palace, Lincoln.



Yorkshire Clusters



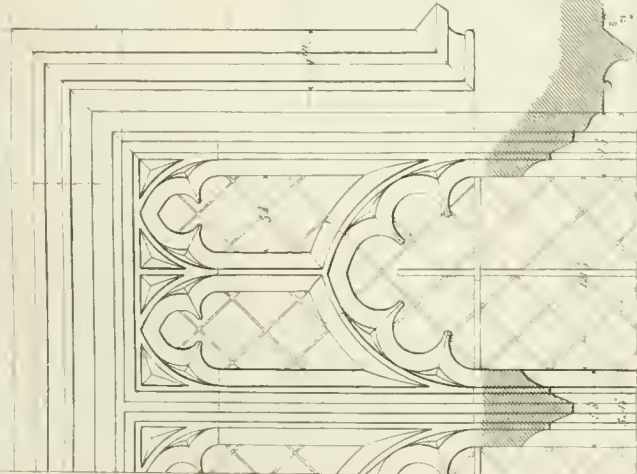
St. Saviour, York

St. Saviour, York

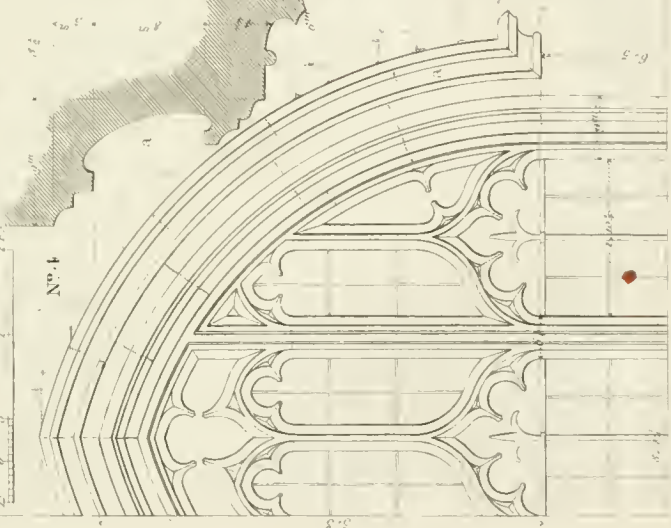
Specimens of Windows

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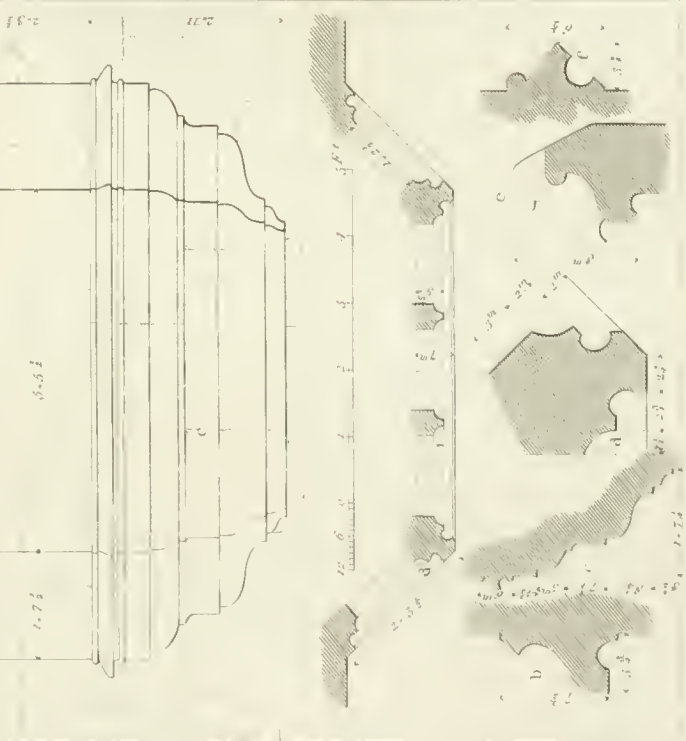
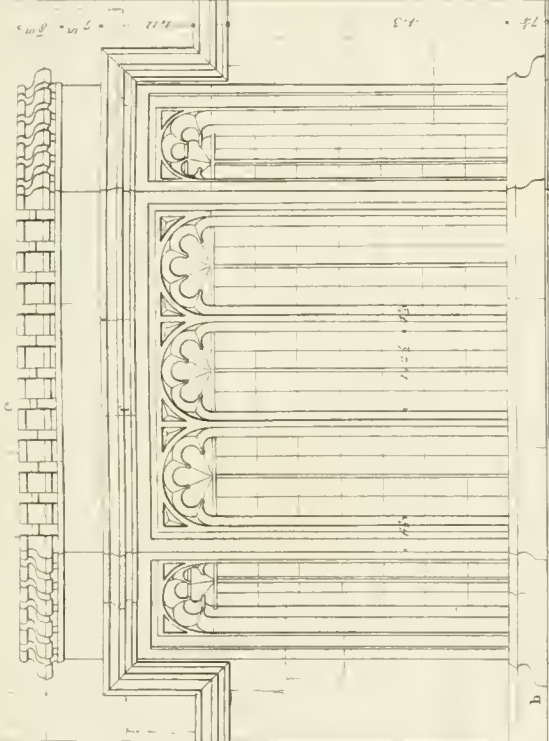
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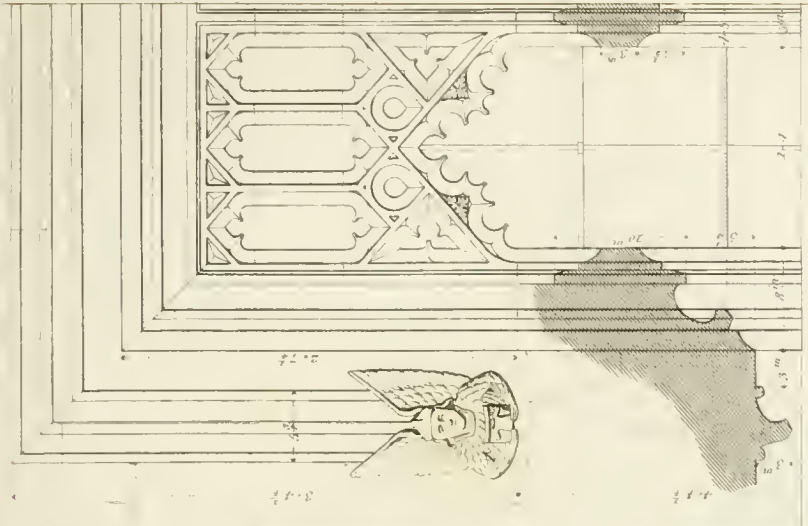
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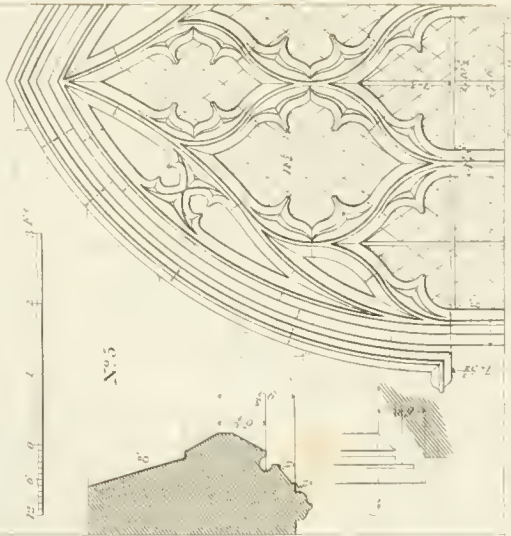
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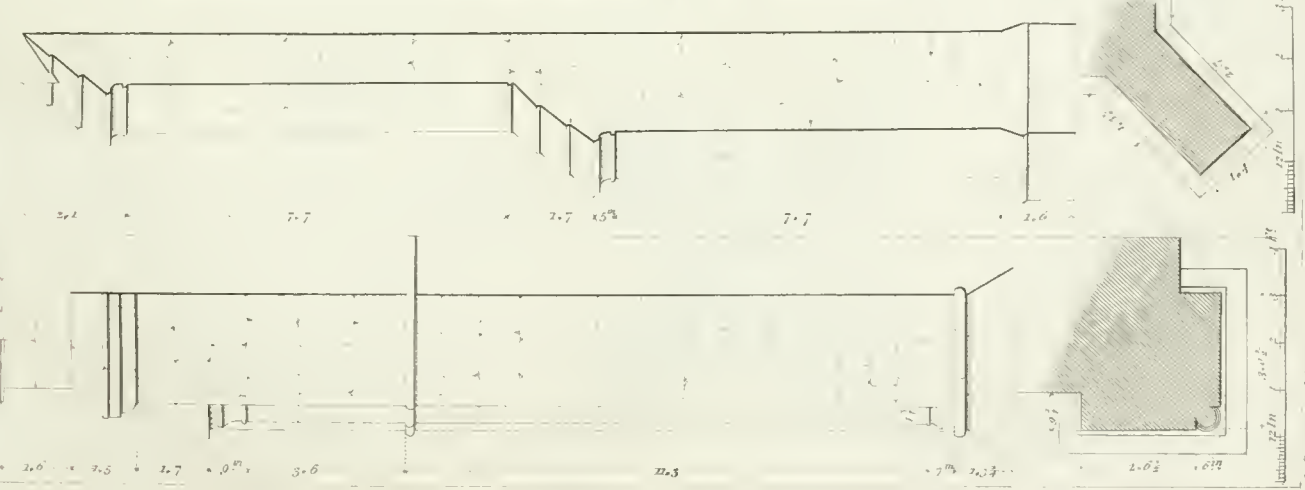
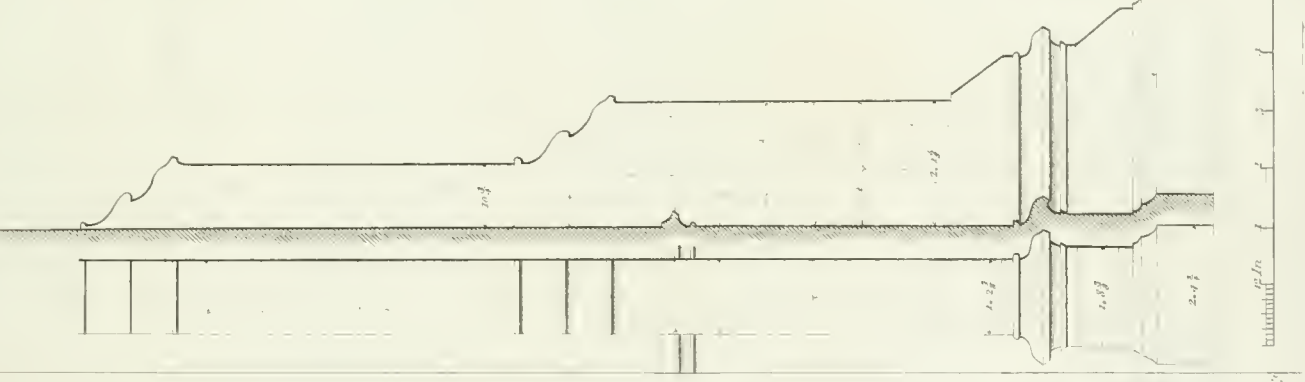
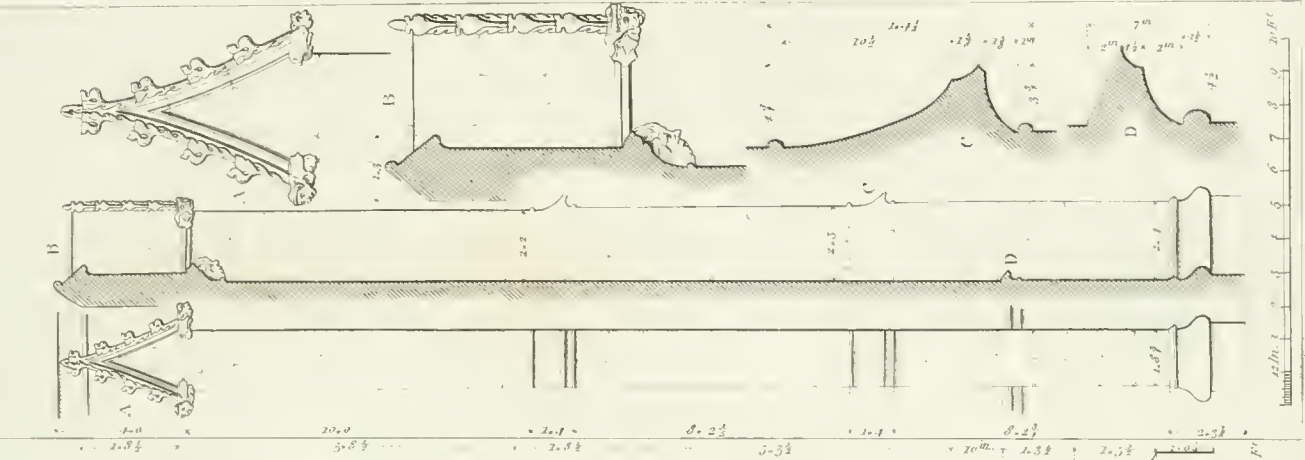
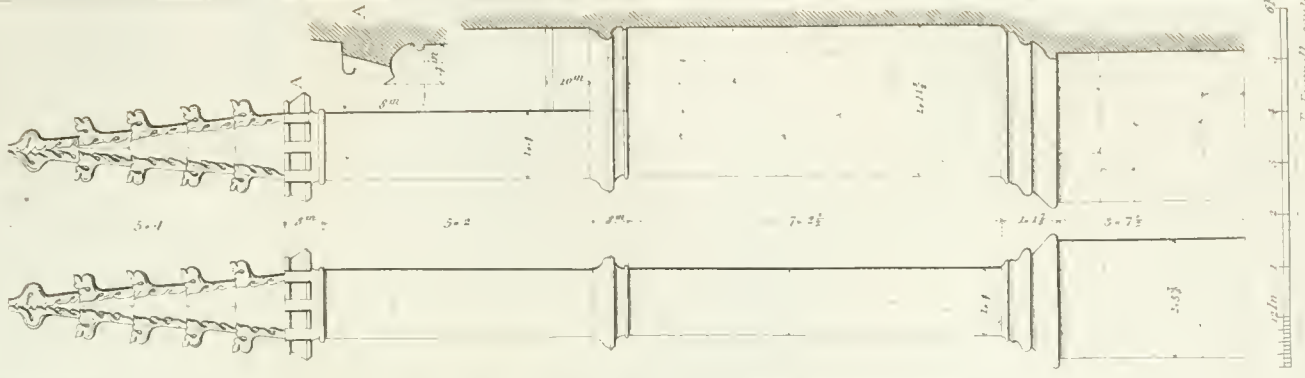


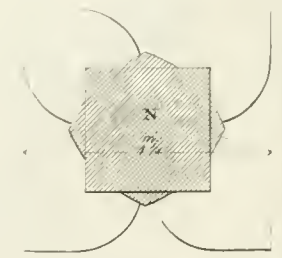
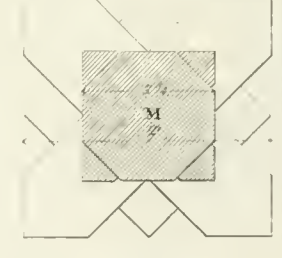
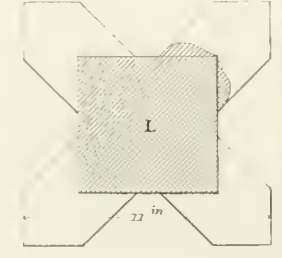
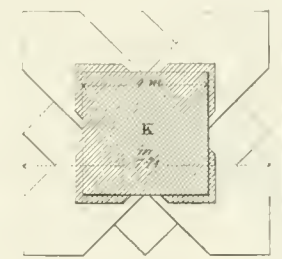
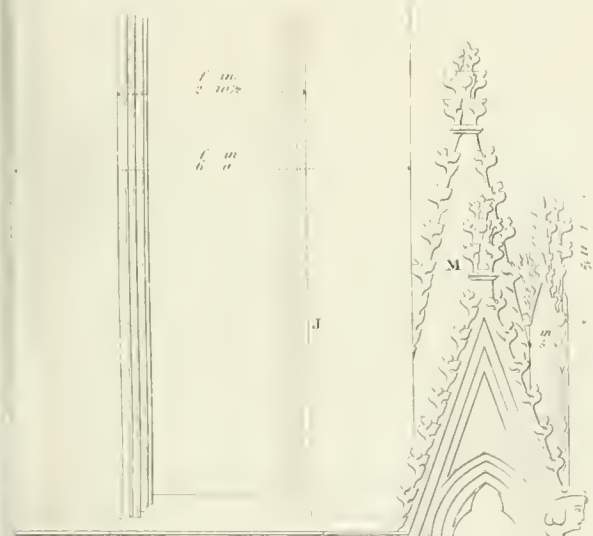
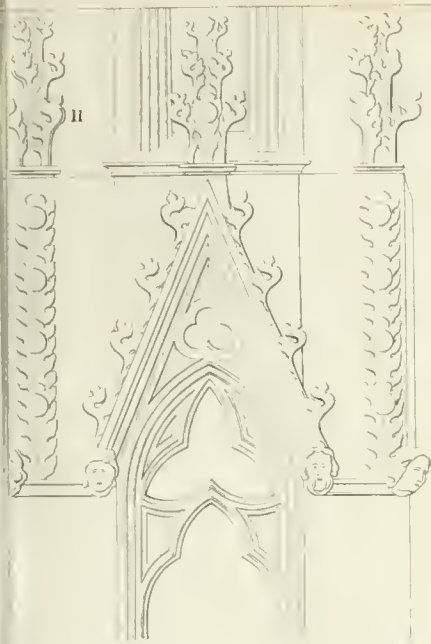
No. 5



1, 2, 3, 4, 5 in the East. No. 2 is. Hagley College. 1853. Christ Church

A. W. P. del.





web back of Figure
Garden arch

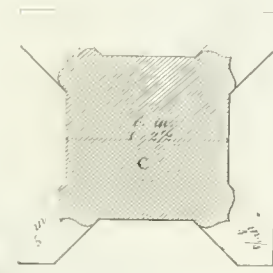
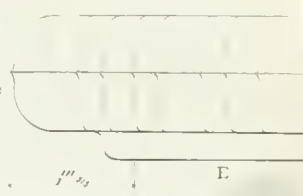
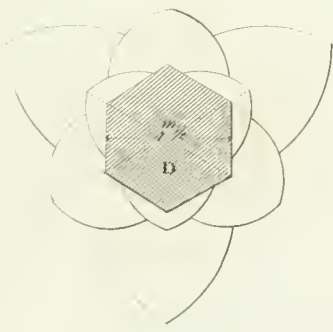
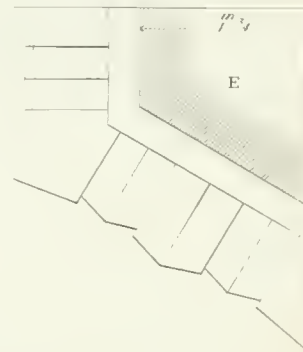
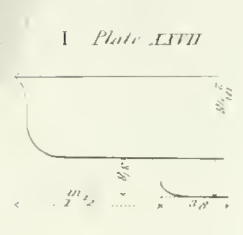
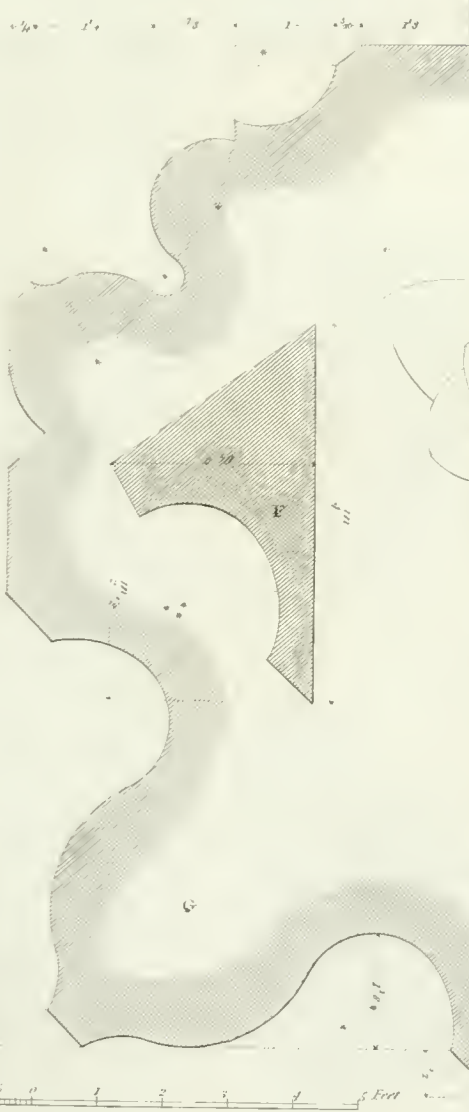
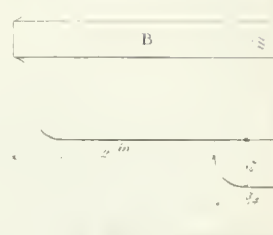
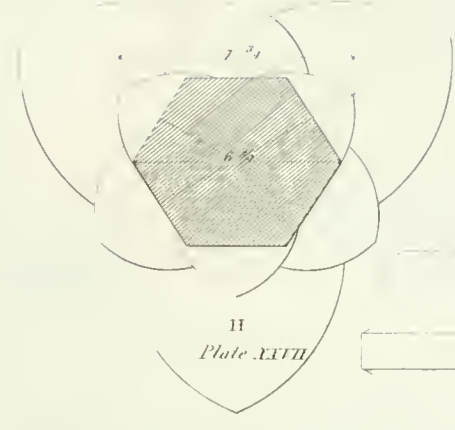
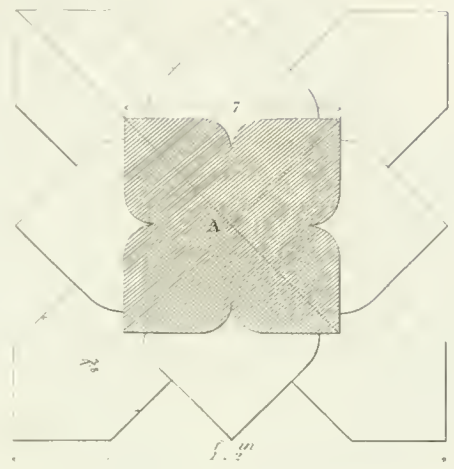
Protestal
for Figure

Scale of 72 feet

Wright, Arch.itect, del

E. Turrell sculp

York Cathedral. Pinnach on S. side of the Nave. See 2 part.



0 1 2 3 4 5 Feet

J. Pugin Architect del.

E 7 1/2

York Cathedral. Pinnacles on the S. side of the Nave. Opp. part.



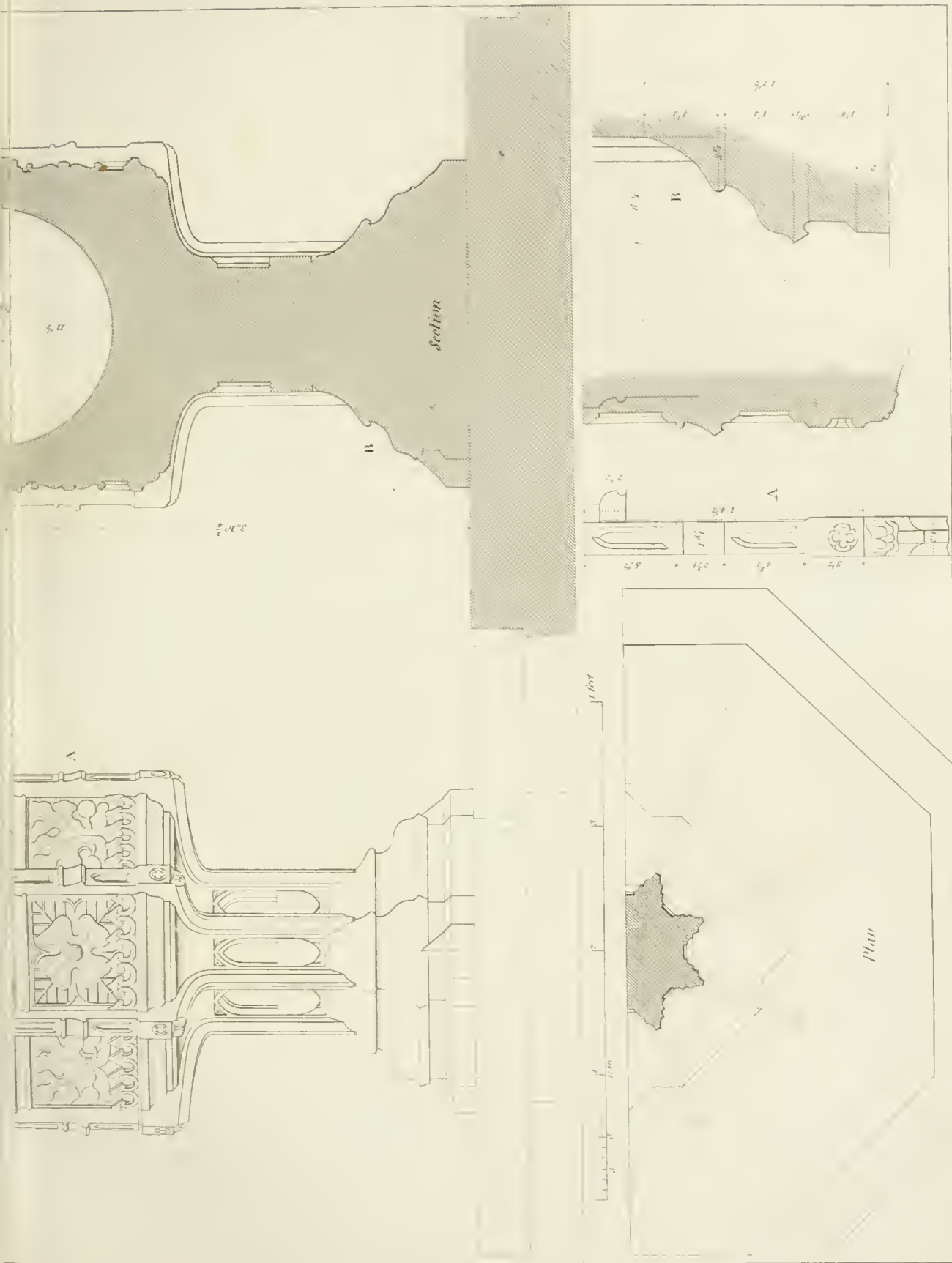




OFFORD.

1. Pinnacle 2. Tower of Magdalen College 3. Pinnacle to the Chapel of All Souls College.

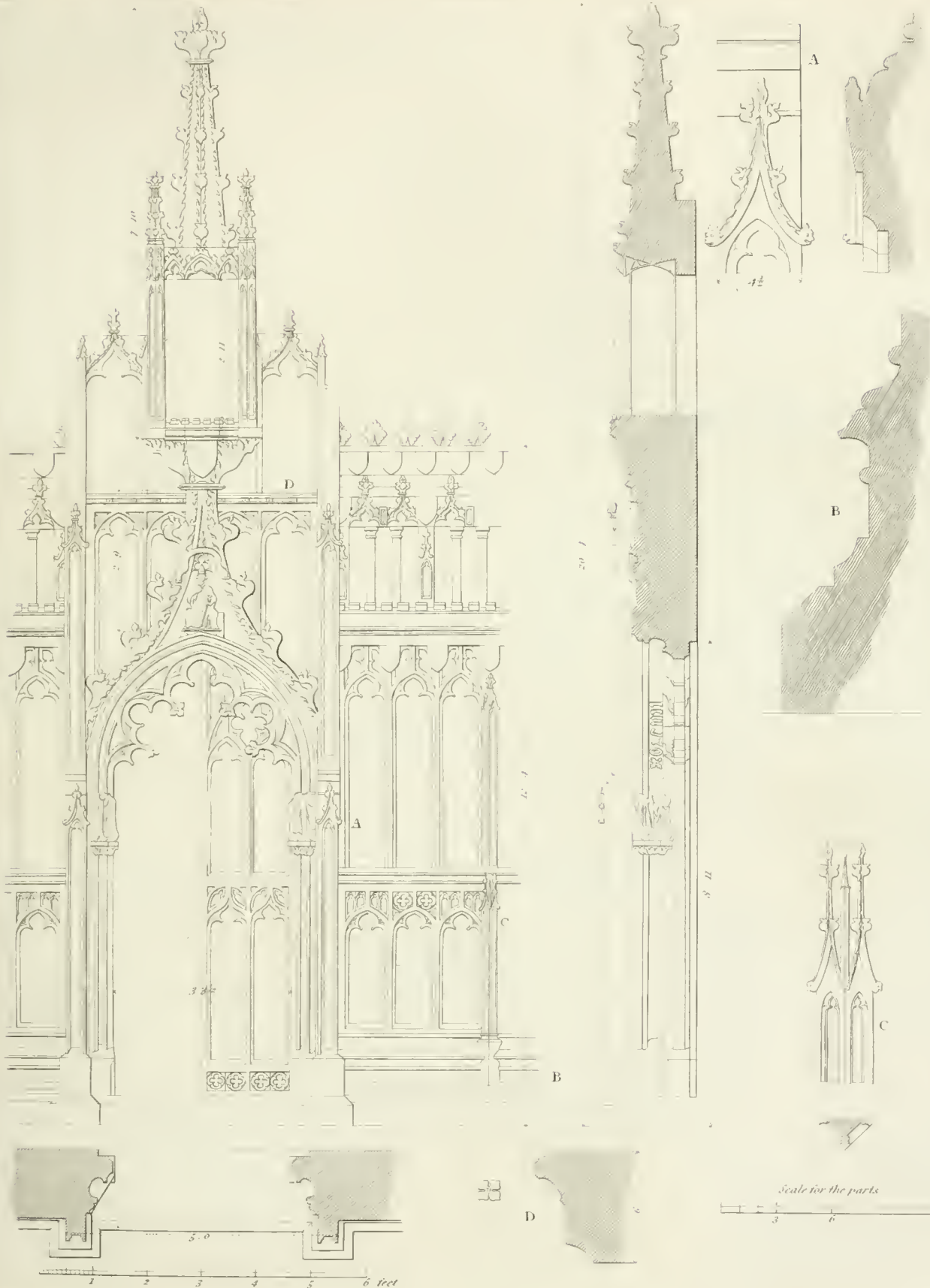




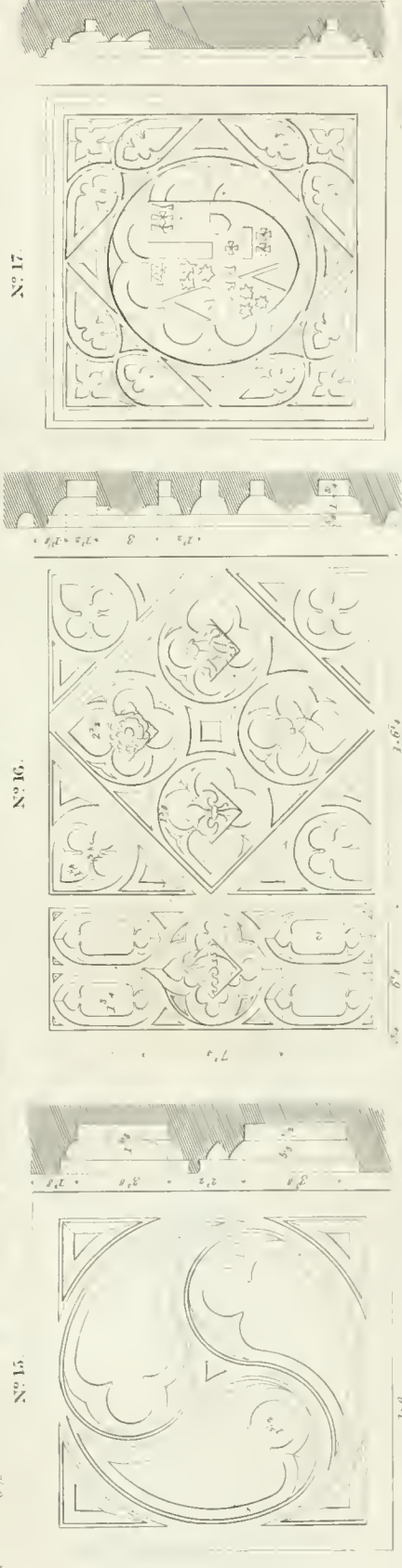
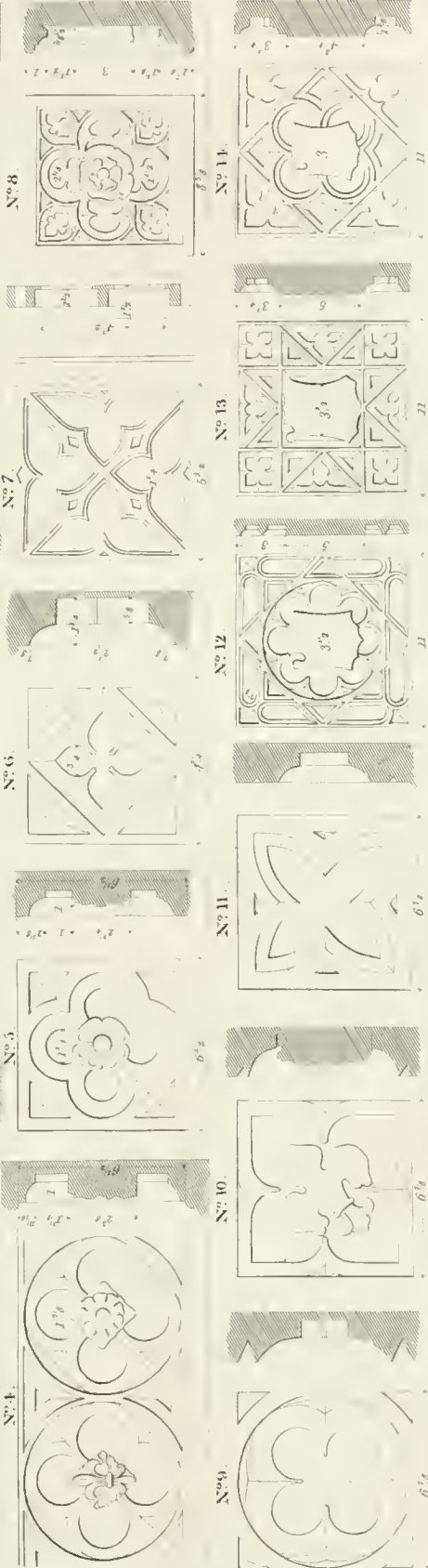
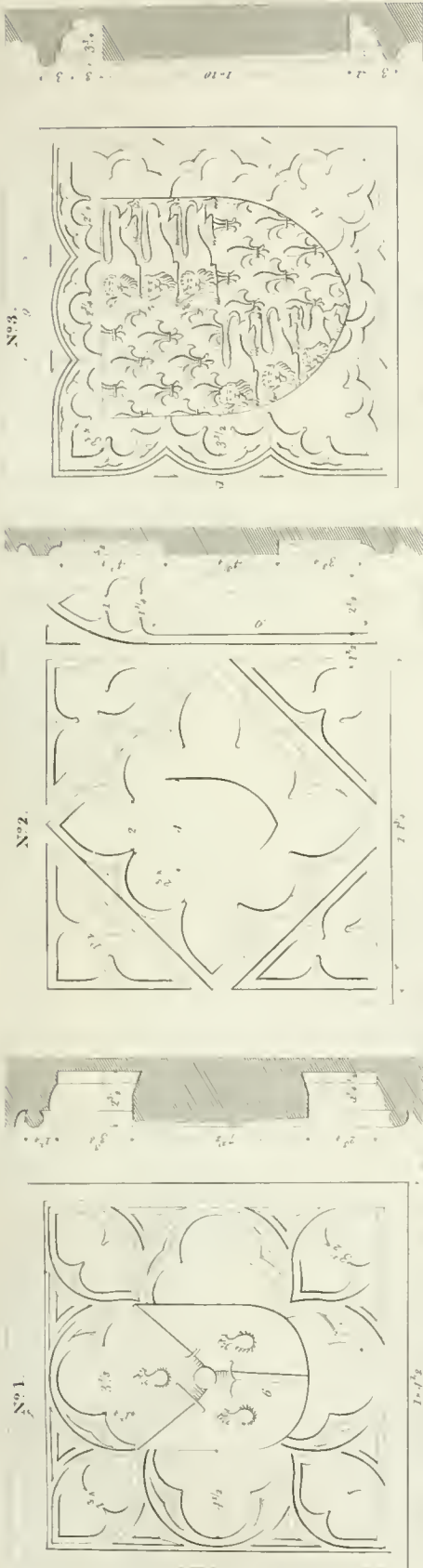
F. Turrell Sculp.

Rest in St. Mary's Church Lincoln

A. Pugin Architect.



Lincoln Cathedral, Stone Screen with Door. Seeb. & Co.



F. Turrell sculp.

A. Baum Jacobs del.

Variety of Panels

London. Published by J. Taylor, 39 High Holborn, June 1. 1852.



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above Entrance Door
Henry 7th Chapel

Wooden Capital
Westm. Abbey



Henry 7th Chapel

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Arch. Capital to
Henry 7th Chapel

St. Francis Chapel
Westm. Abbey



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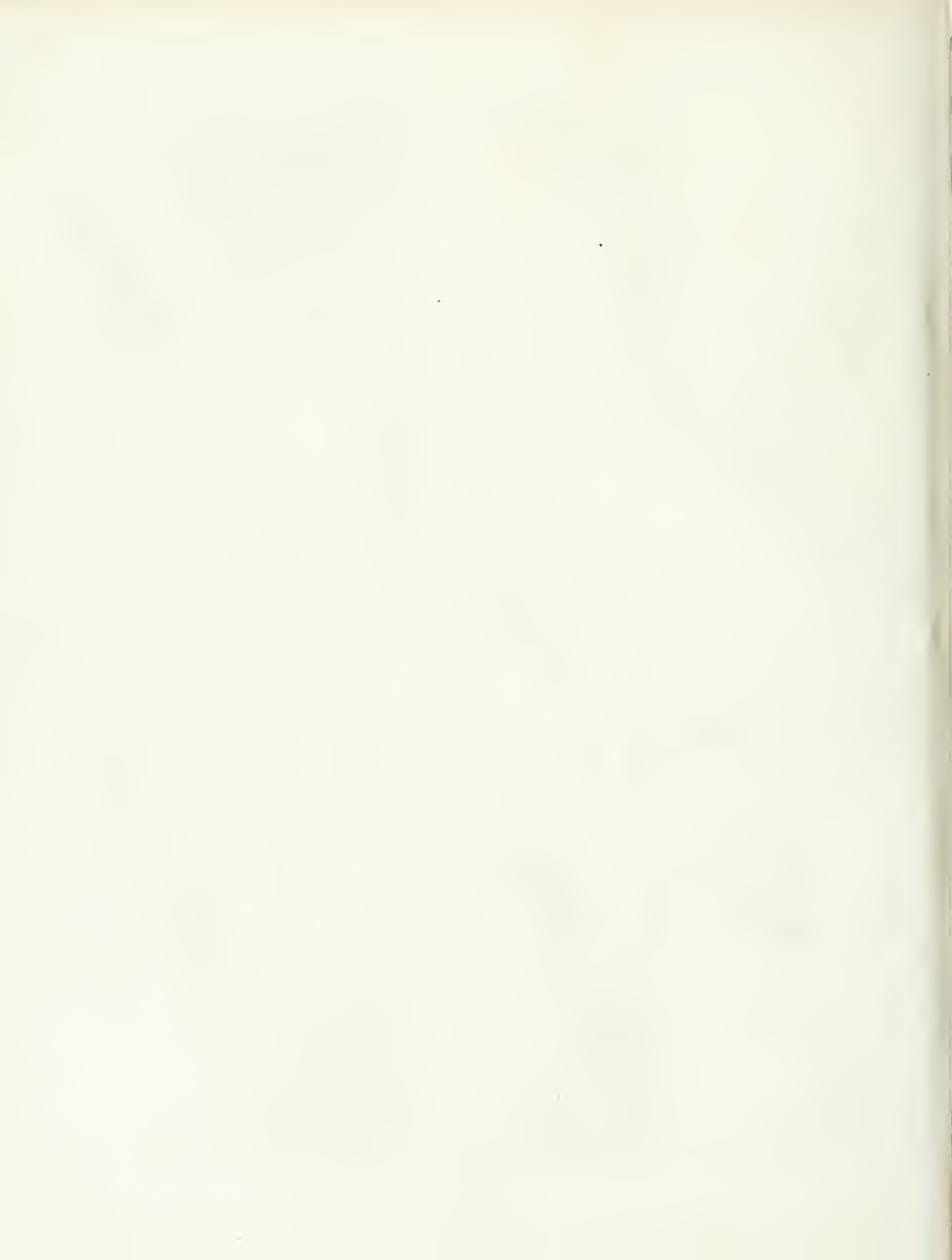


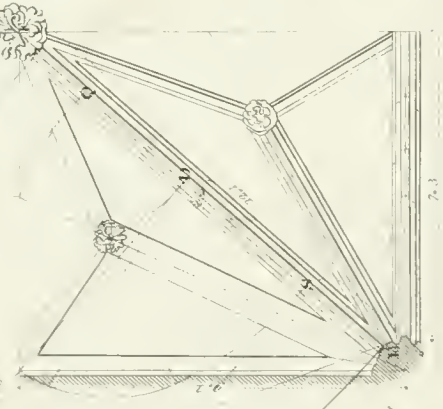
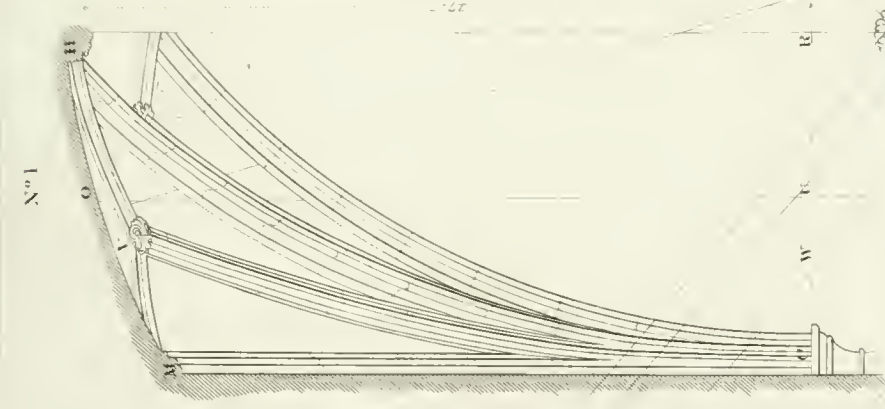
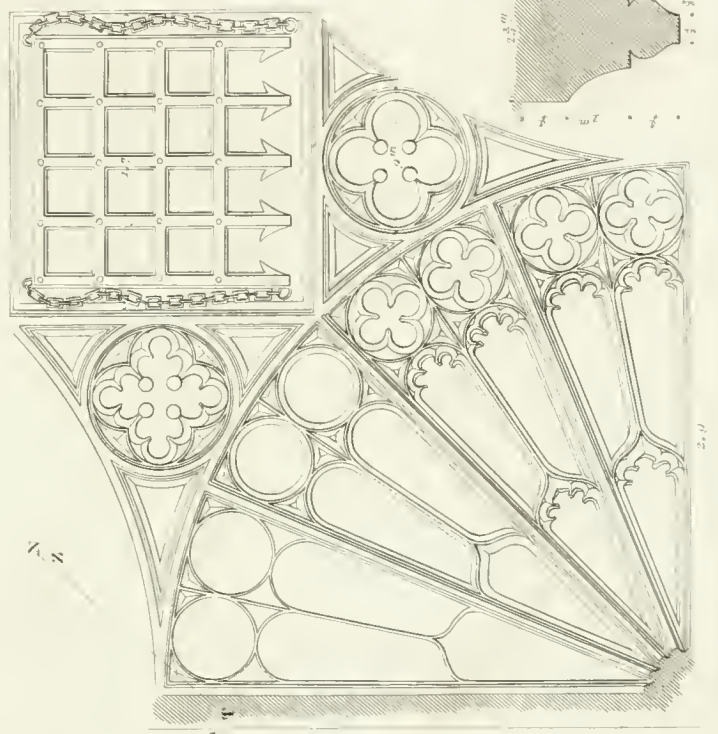
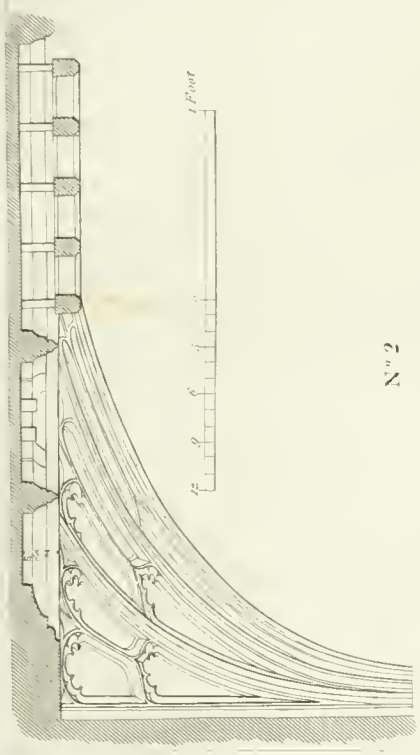
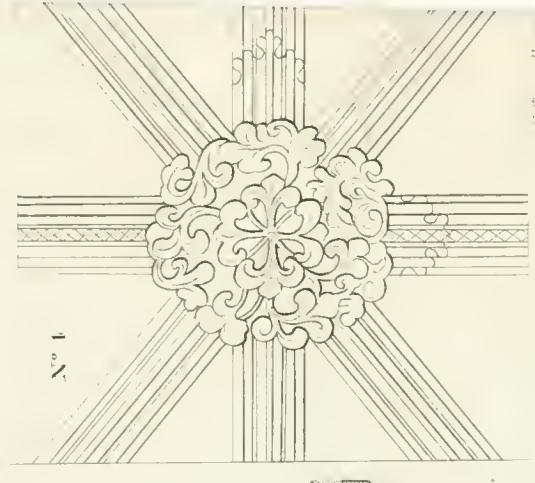
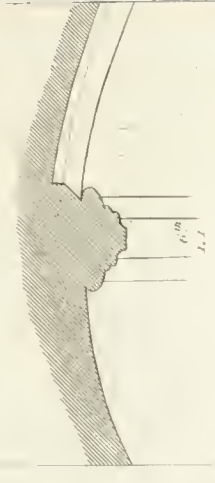
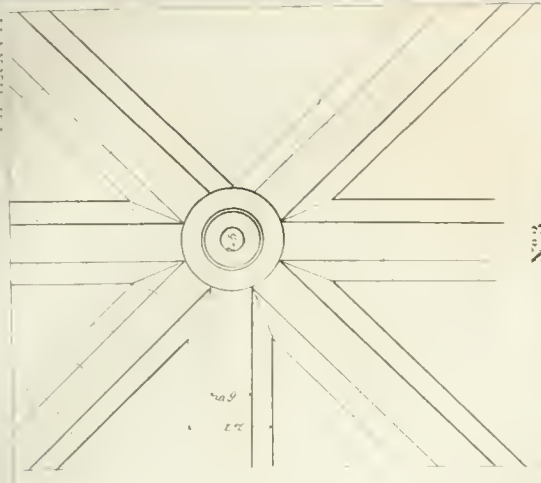
Wood

Henry 7th Chapel



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12 Westminster Abbey 3. 1. Lincoln. Manser.



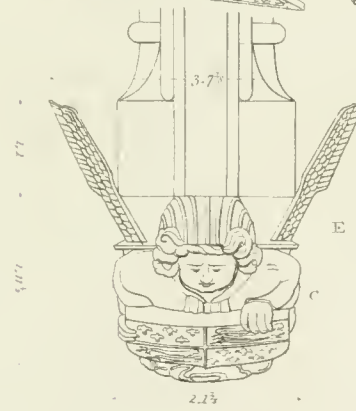
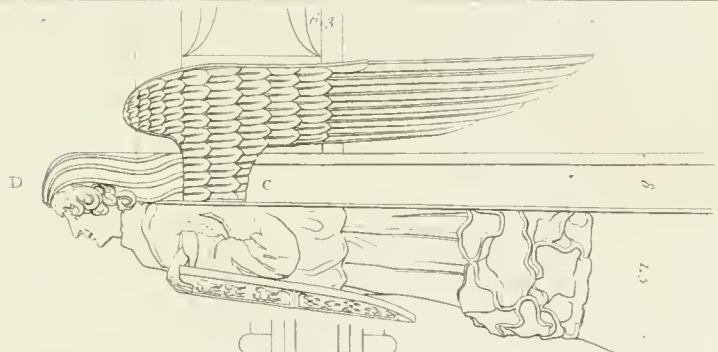
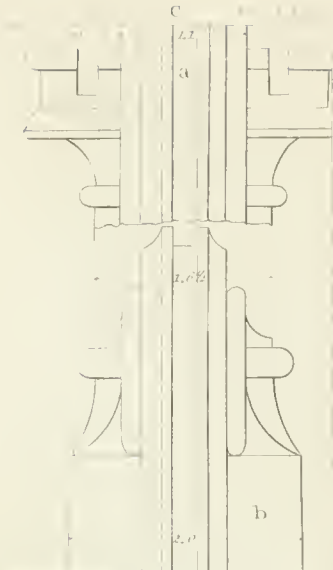
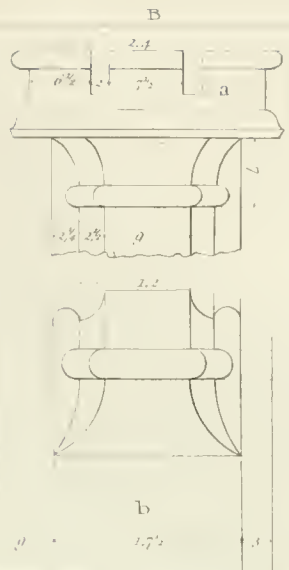
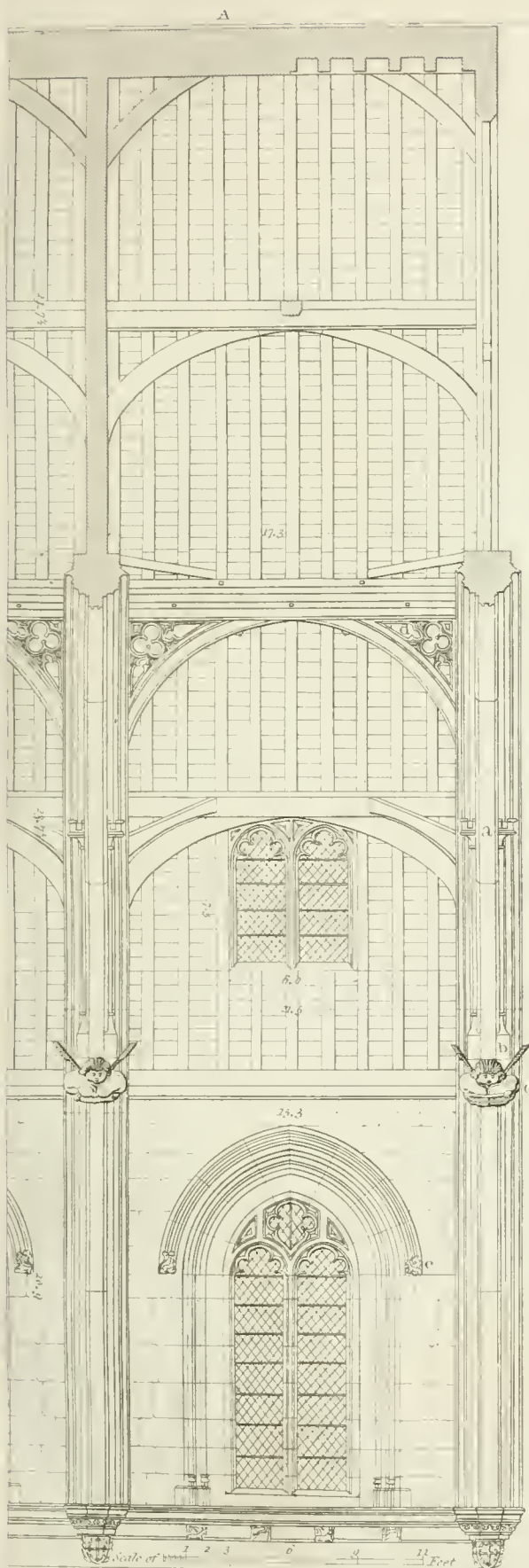


A. Ligon Arch^o del

E. Turrell sculp

Butterfles to Bl. Fleming's Chapel, Lincoln

London Published by J. Taylor, 5, Bath-Hill, June 1. 1822.

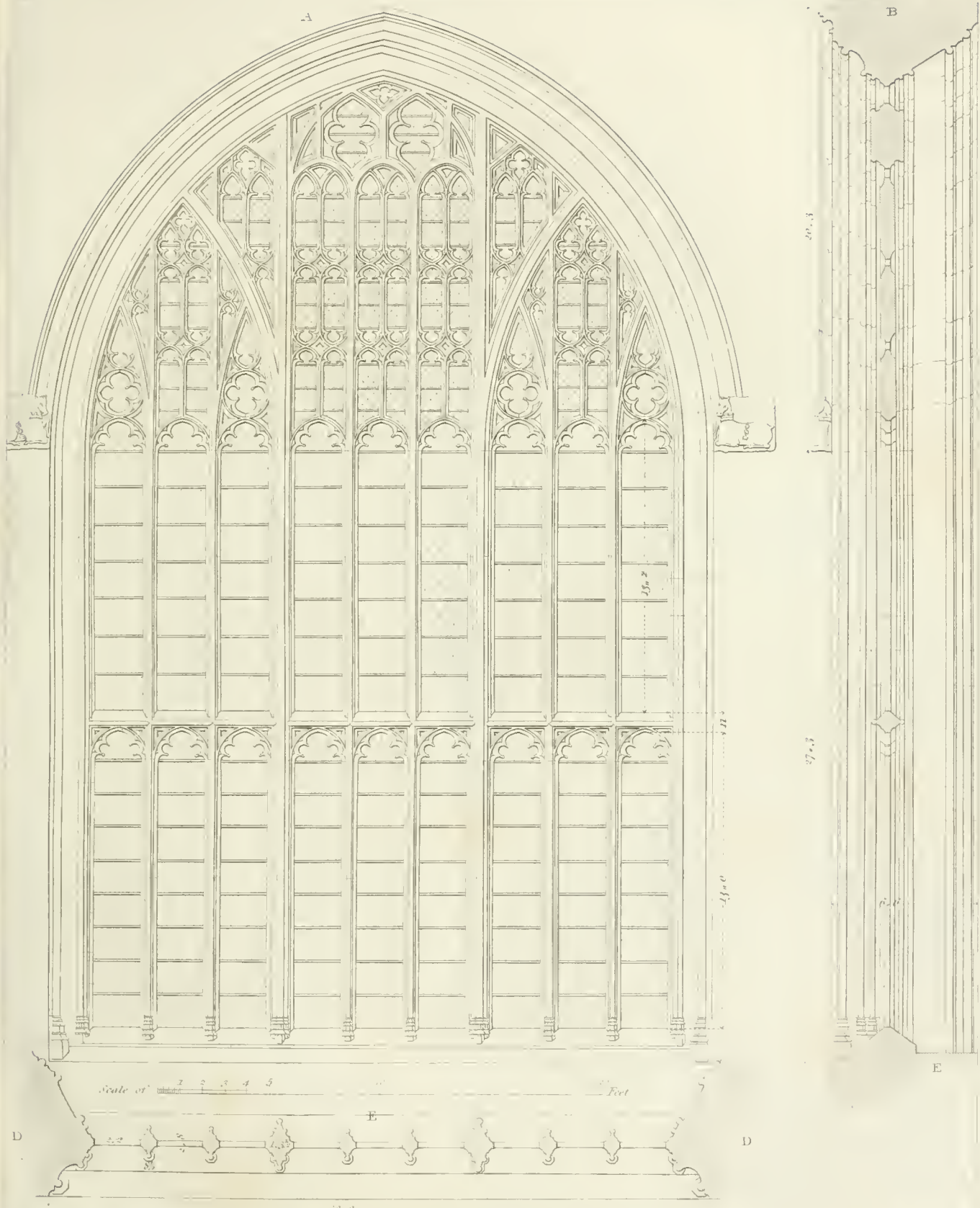


A Pugin Architect del.

Westminster Hall. One compartment of Roof with parts at large

J. Turrell sculp.





Westminster Hall London, South Window

Drawn by J. G. Taylor, Esq. Published by J. G. Taylor, Esq. 11, Abchurch Lane, London, E.C. 4.

A

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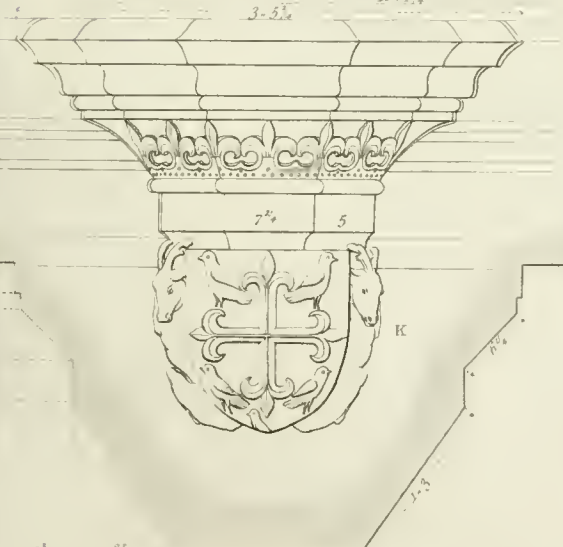
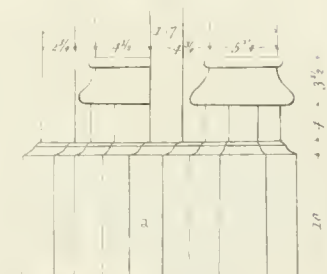
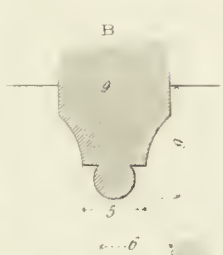
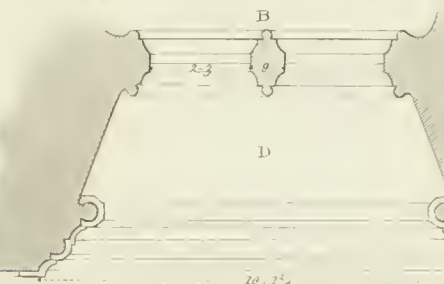
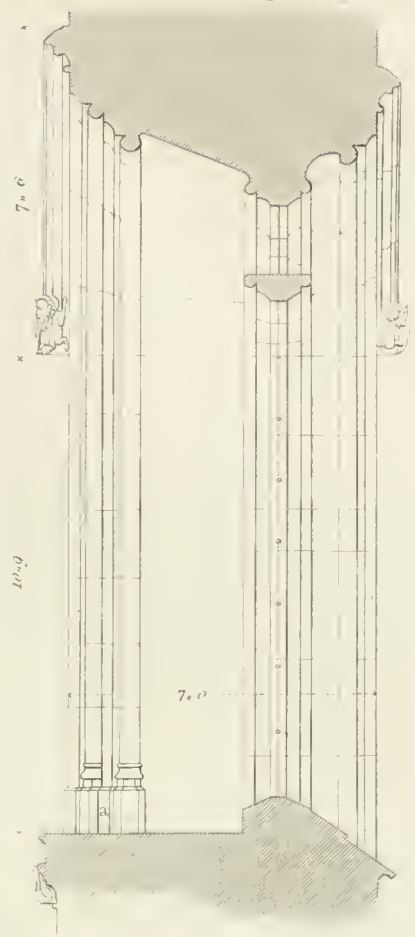
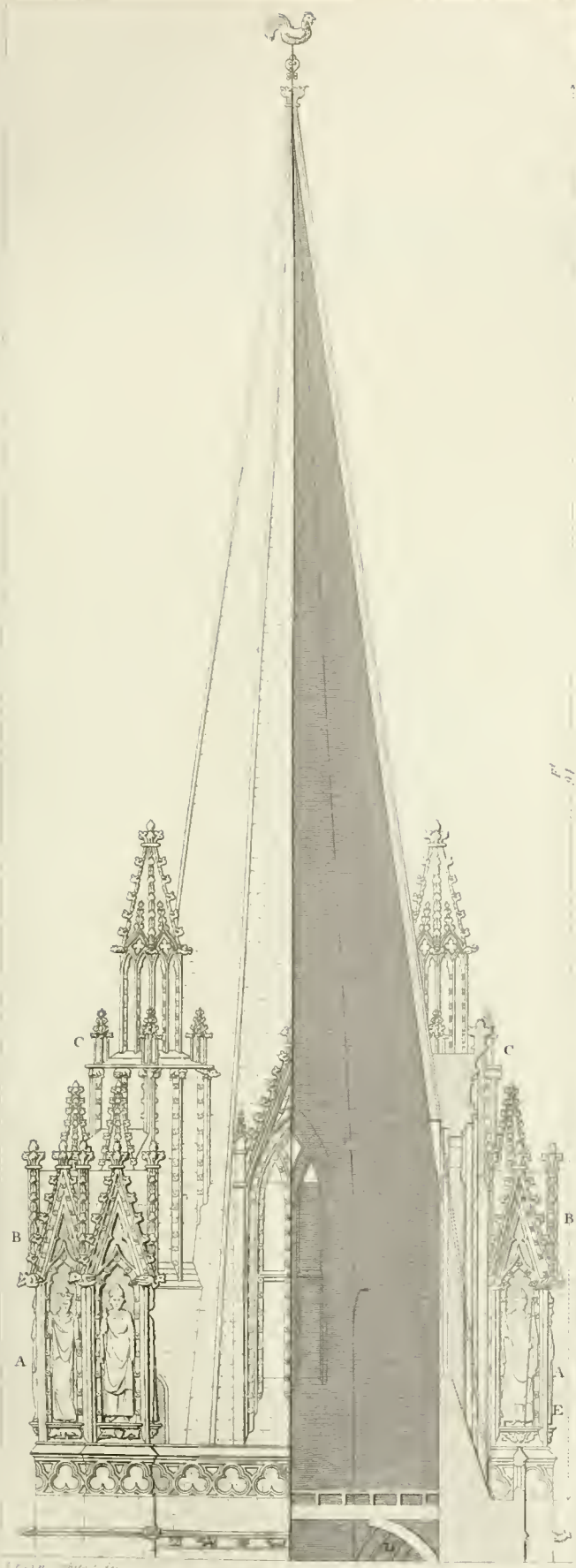


Fig. 1. Architect del.

Window in Westminster Hall, West side and Brackets &c
London Published by W. Bulmer, 50 High Holborn Dec 1 1850

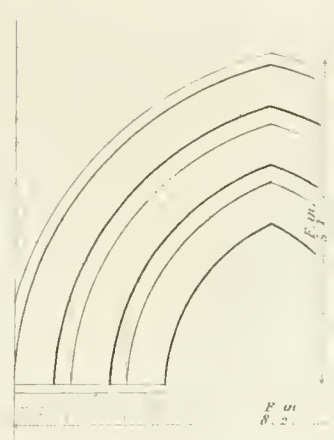
F. Turrell sculp.



Plan of Window



Plan of Mouldings at E



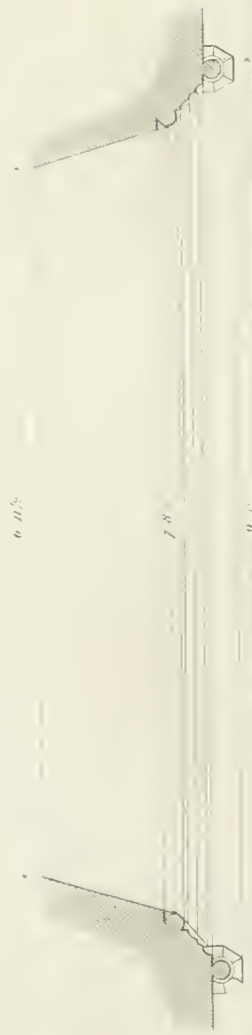
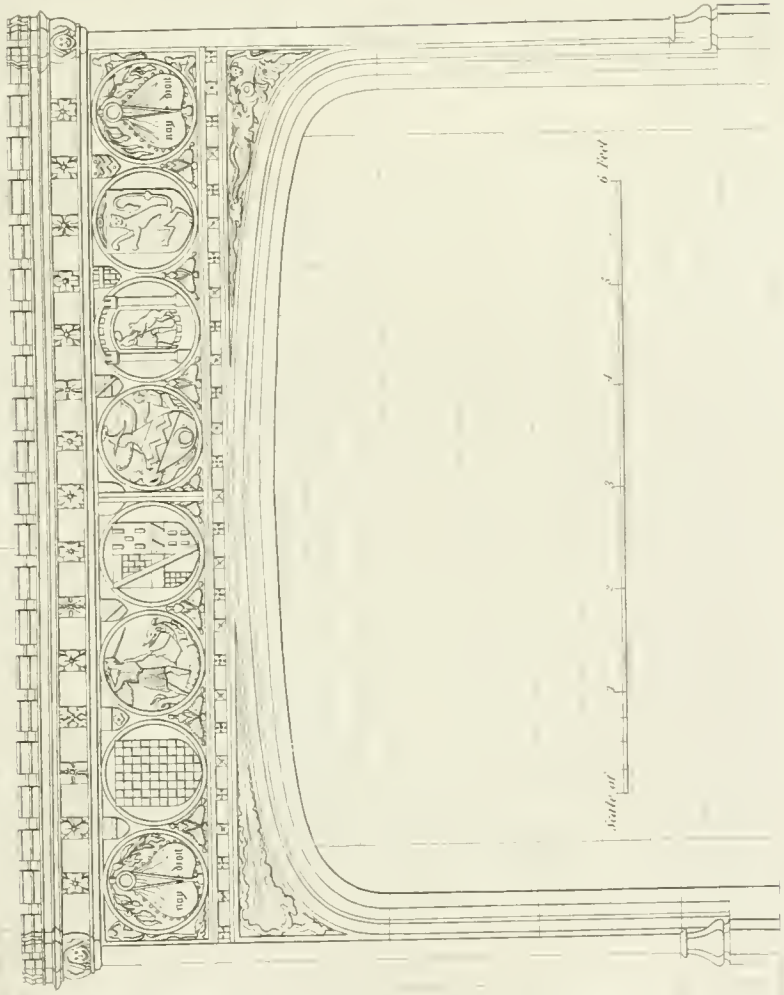
Elevation and Section of the arches marked D supporting four sides of the Spire.



Scale: 0 5 10 15 20 25 30 feet

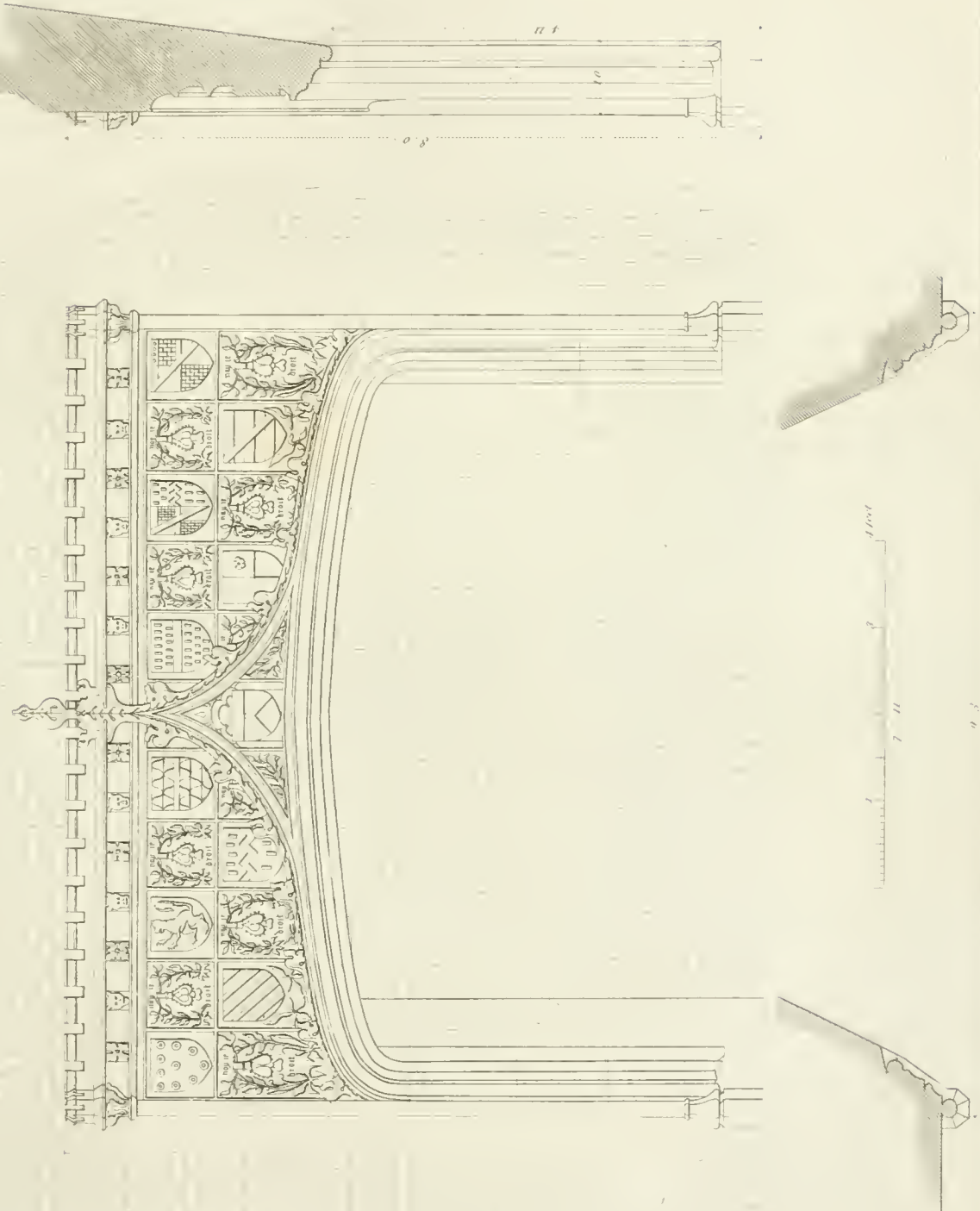
St. Mary's Church Oxford. Plan Section and Elevation of the Spire



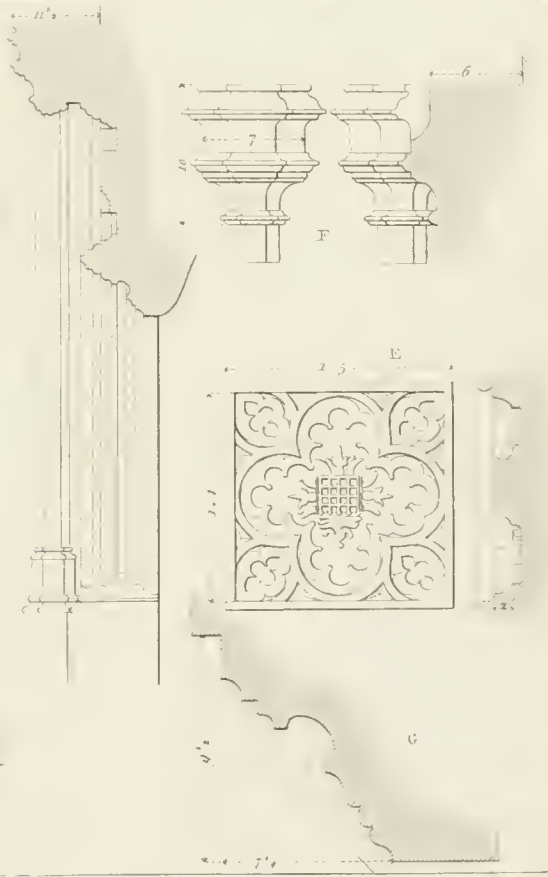
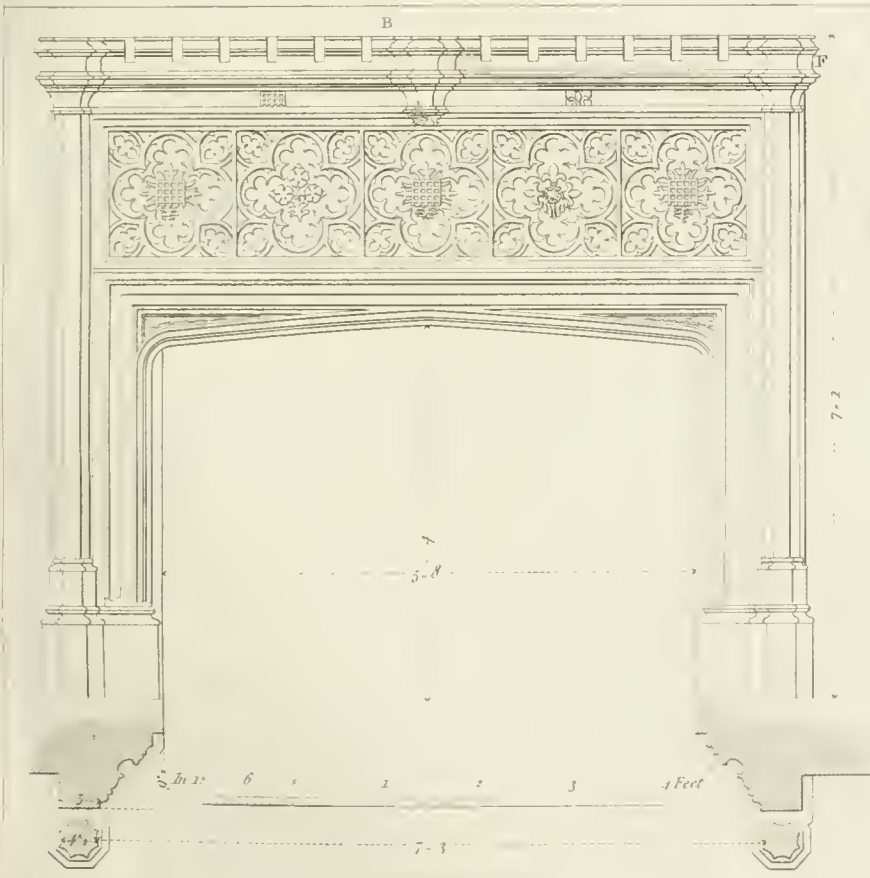
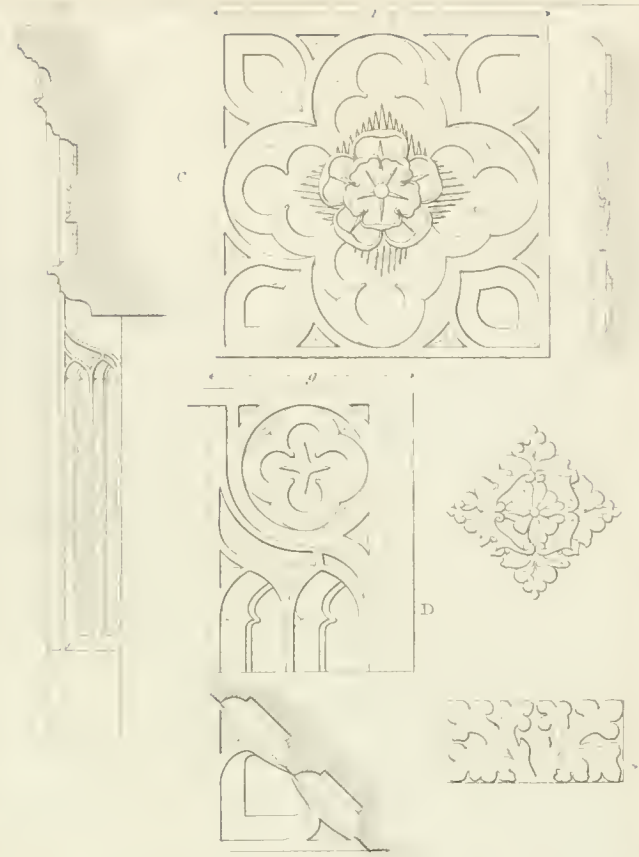
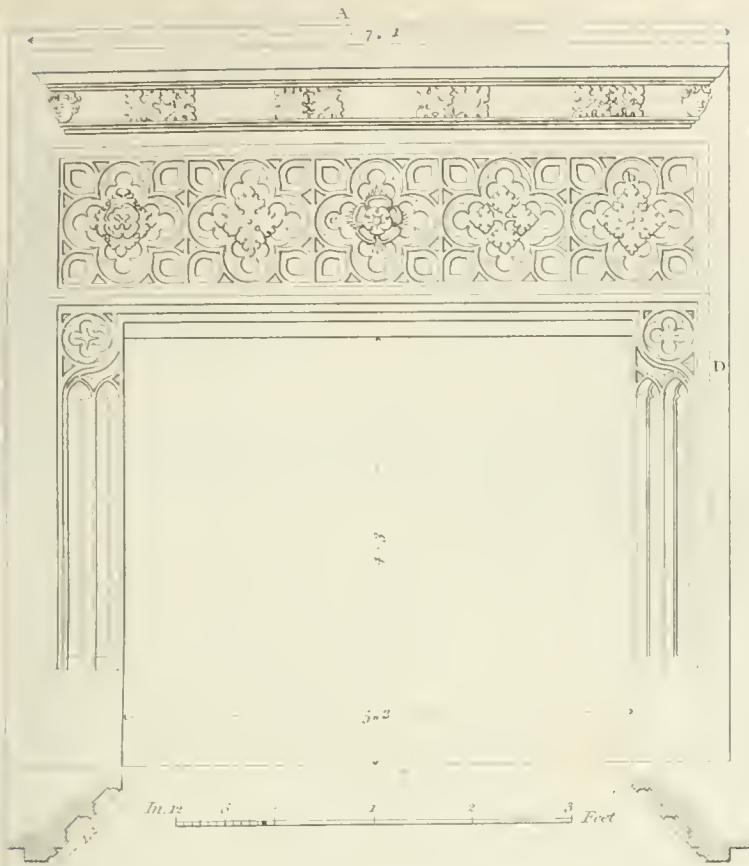


Tutts Hall Castle, - Dorchester - Dorset







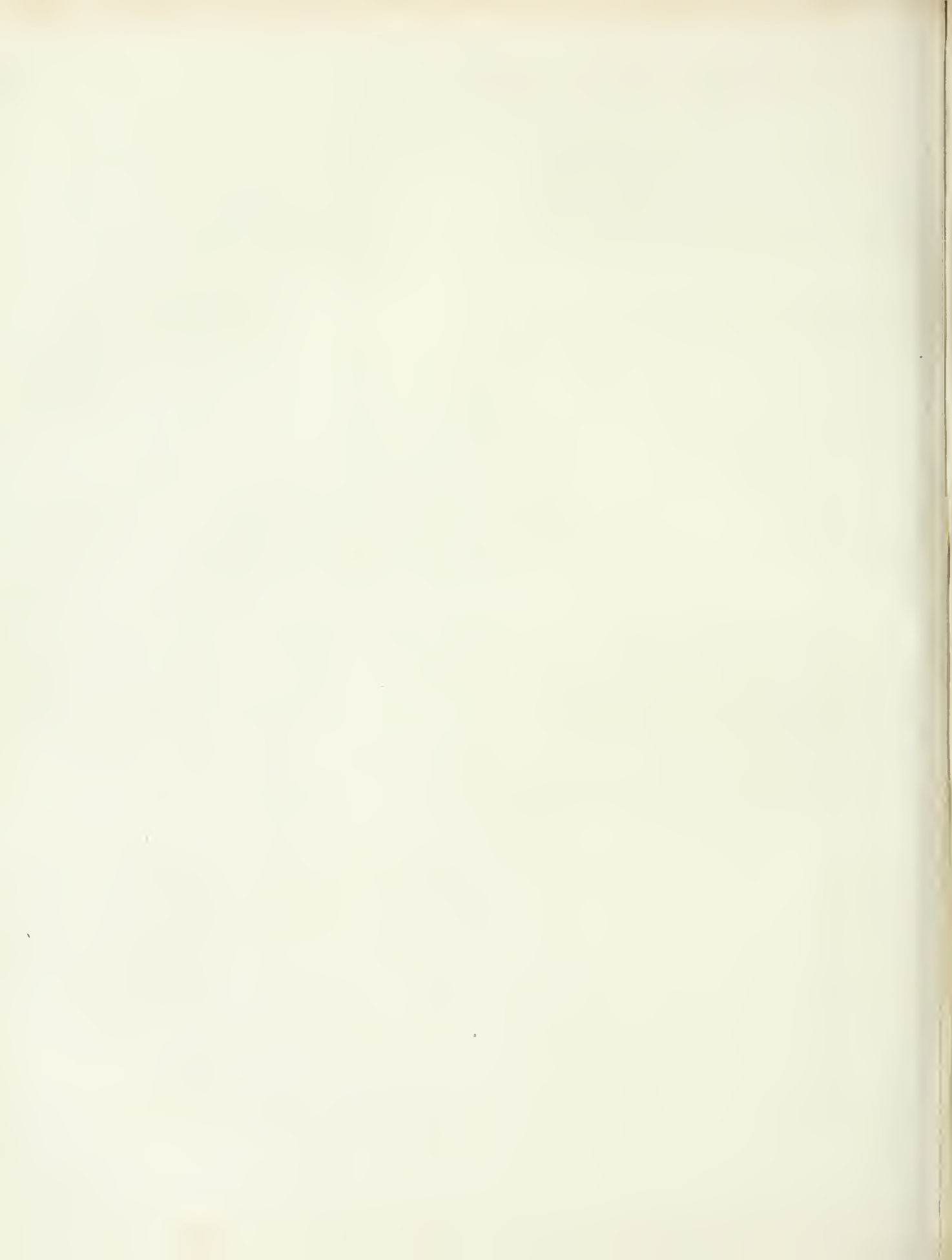


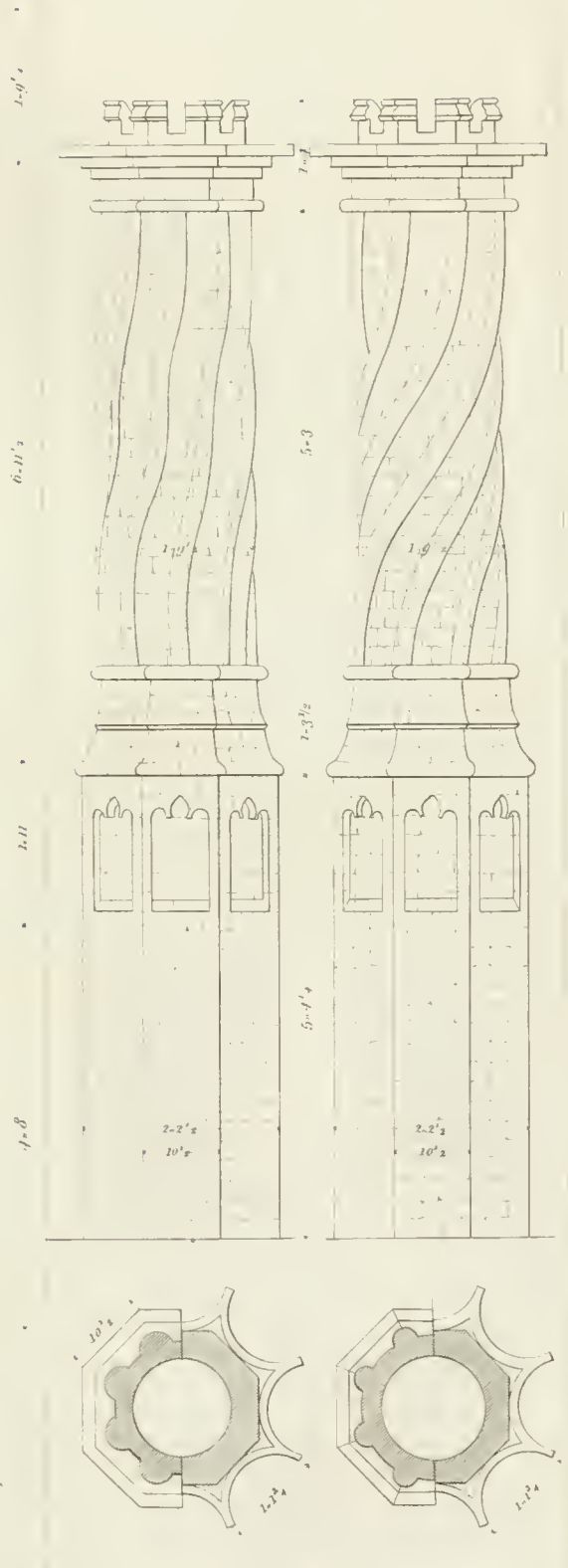
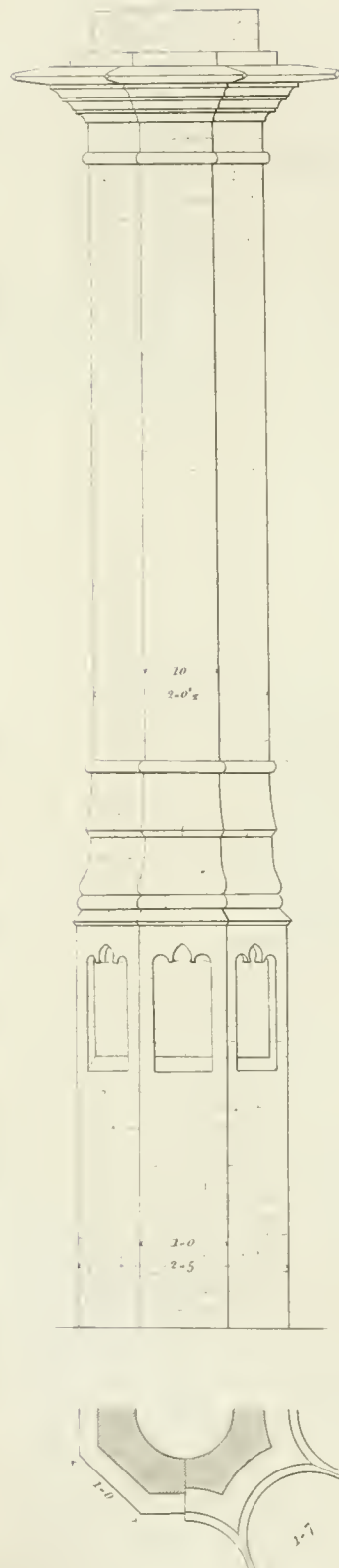
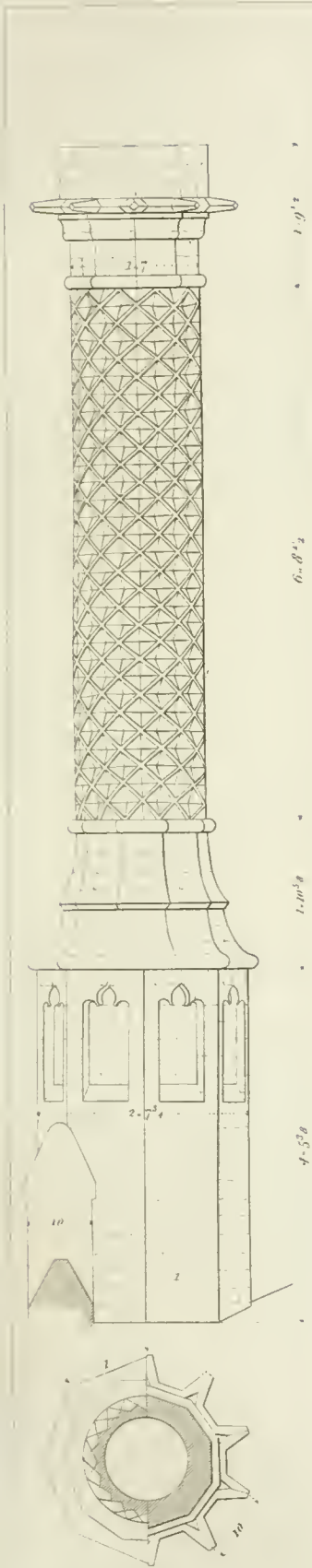
J. Pugin Architect del.

J. Turrell sculp.

Two Chimney pieces in Windsor Castle.

London: Published by J. Taylor, 11, Abchurch Lane, 1832.

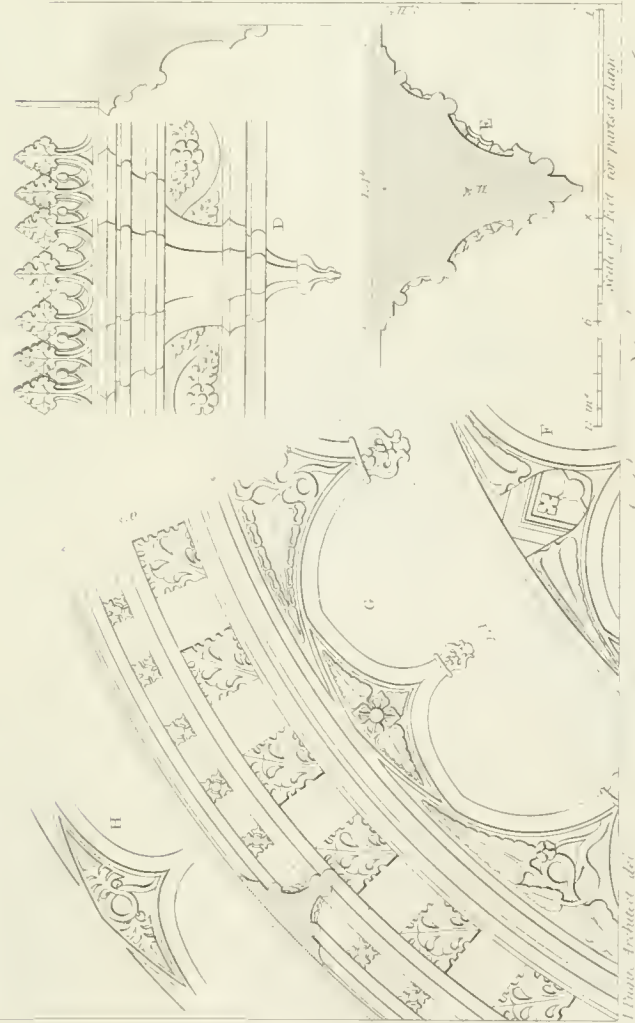
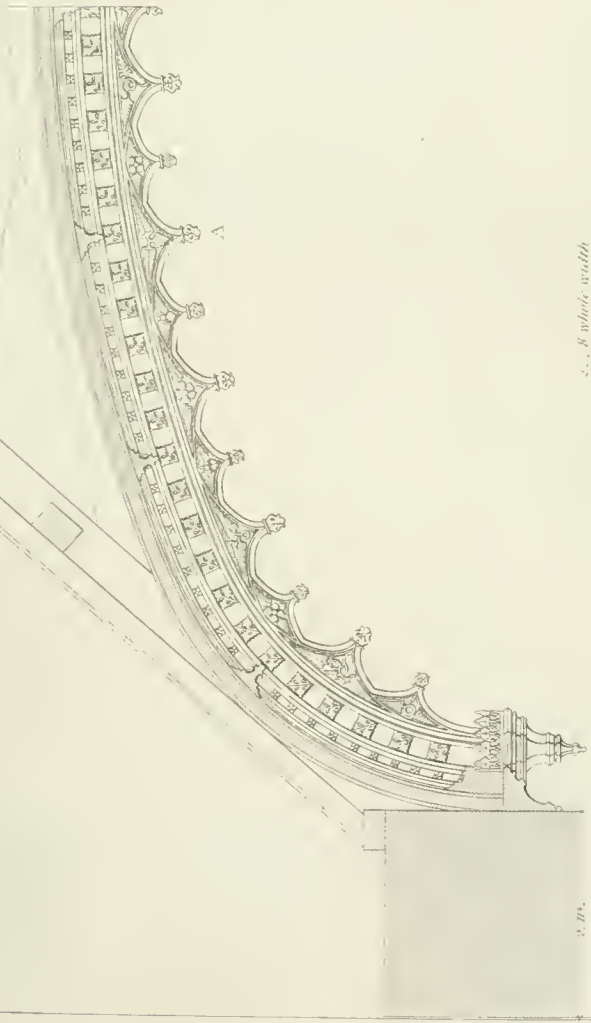
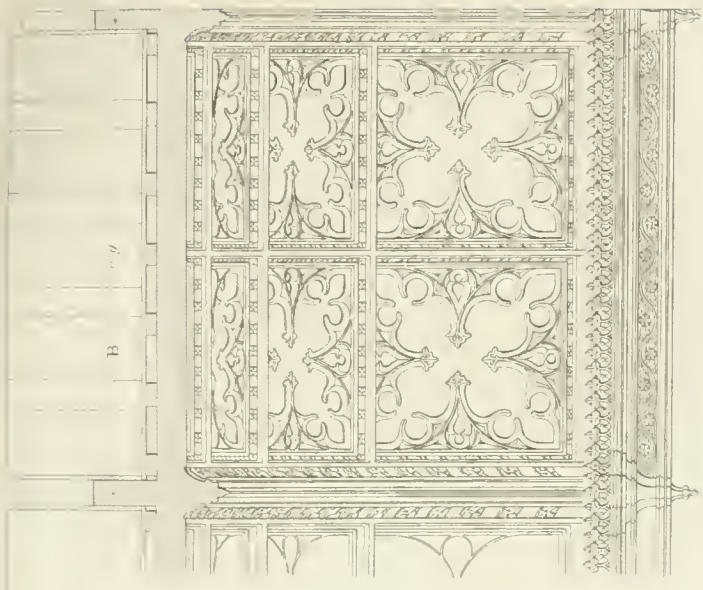




12000 April 77.

Chimney Shafts. Even College

E.S. 1877



... 8 whole width

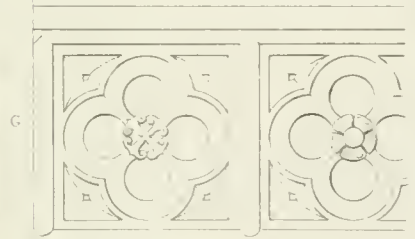
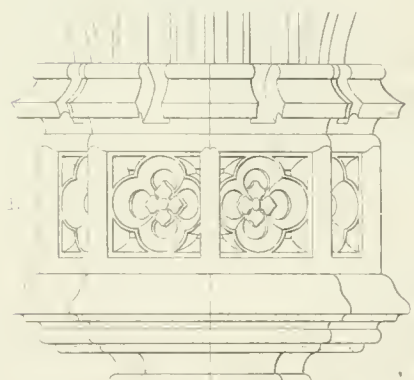
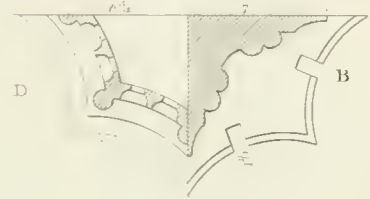
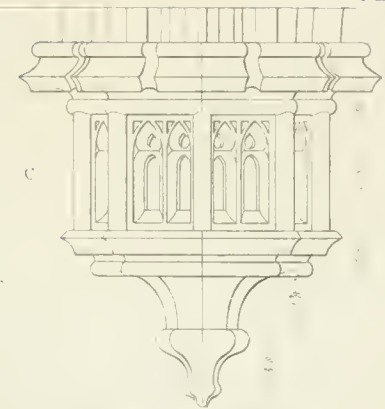
width of feet for parts of lappe

Crosby Hall, London - Details of Roof etc

Drawn & published by J. G. ...

J. G. ... Architect del.

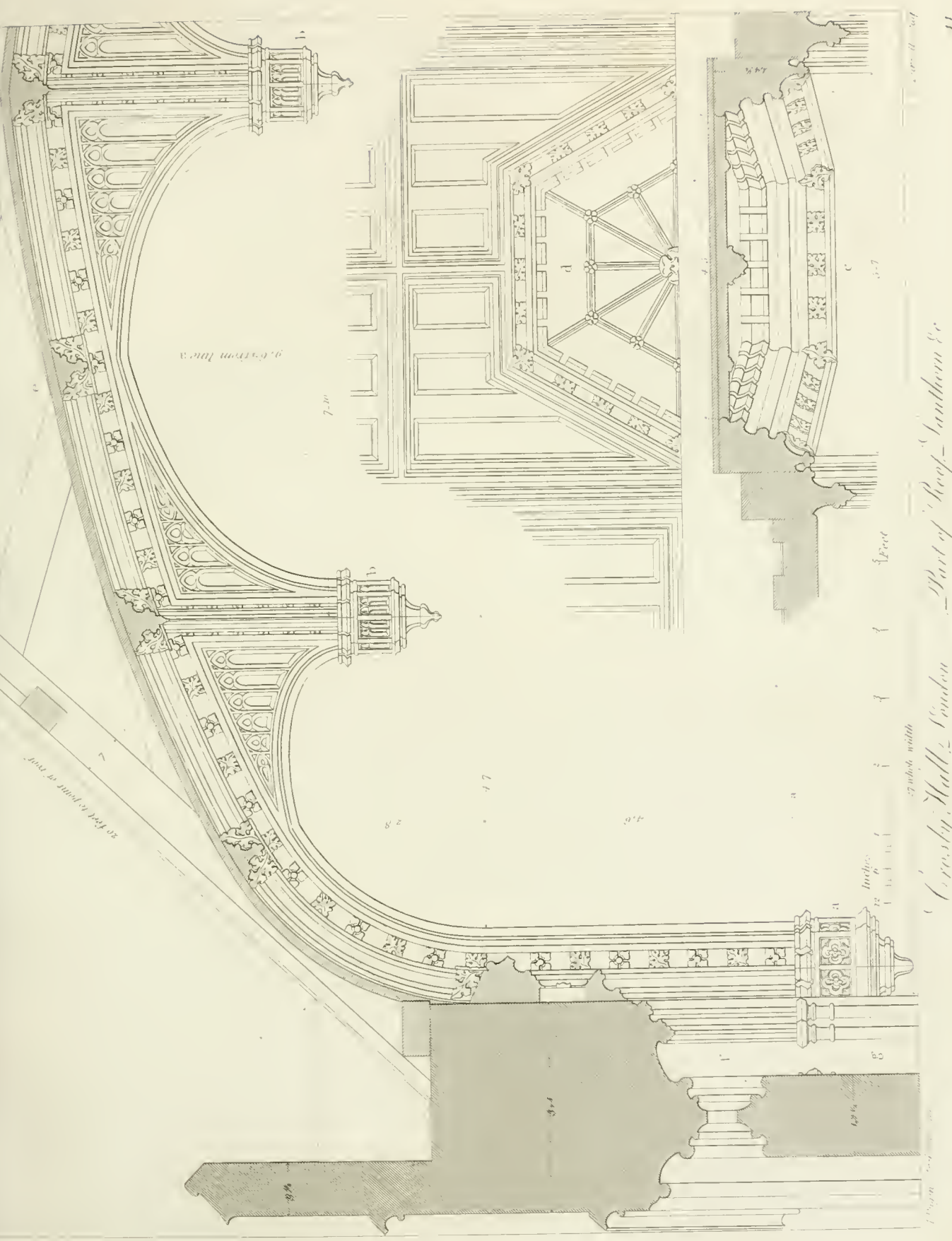




A. Pugin Architect del

Crosby Hall, London — part of Roof & Window with Details

E. Turrell sculp



0.6 from line A

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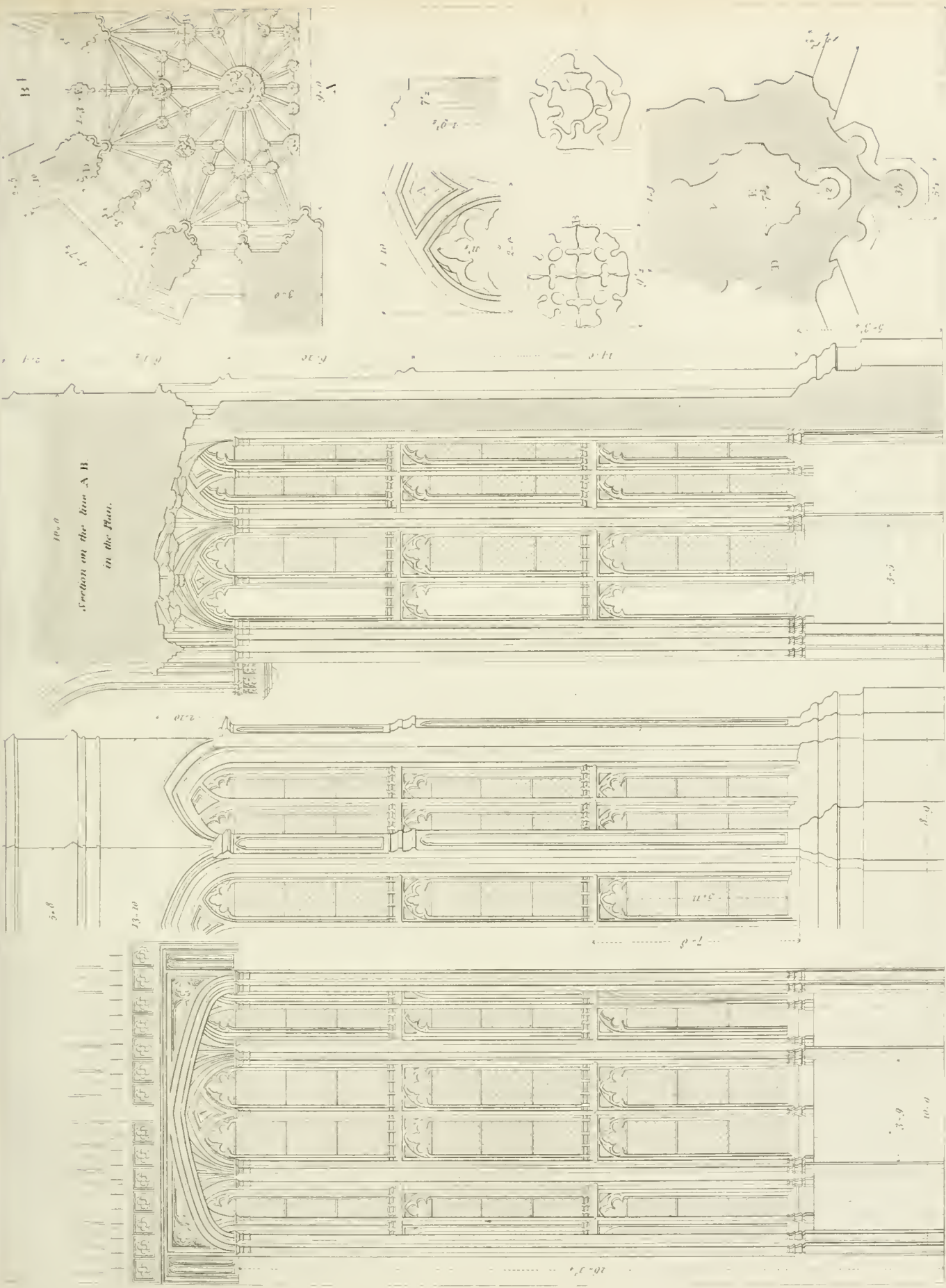
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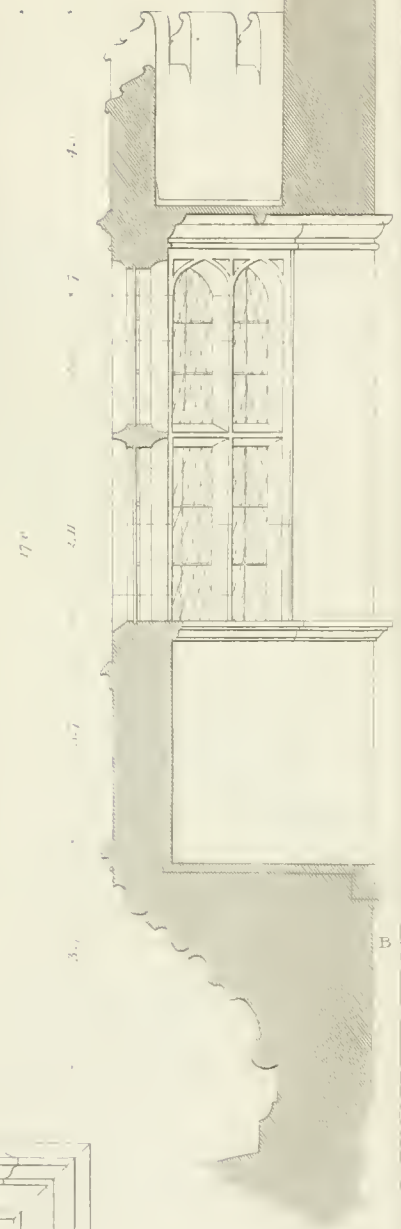
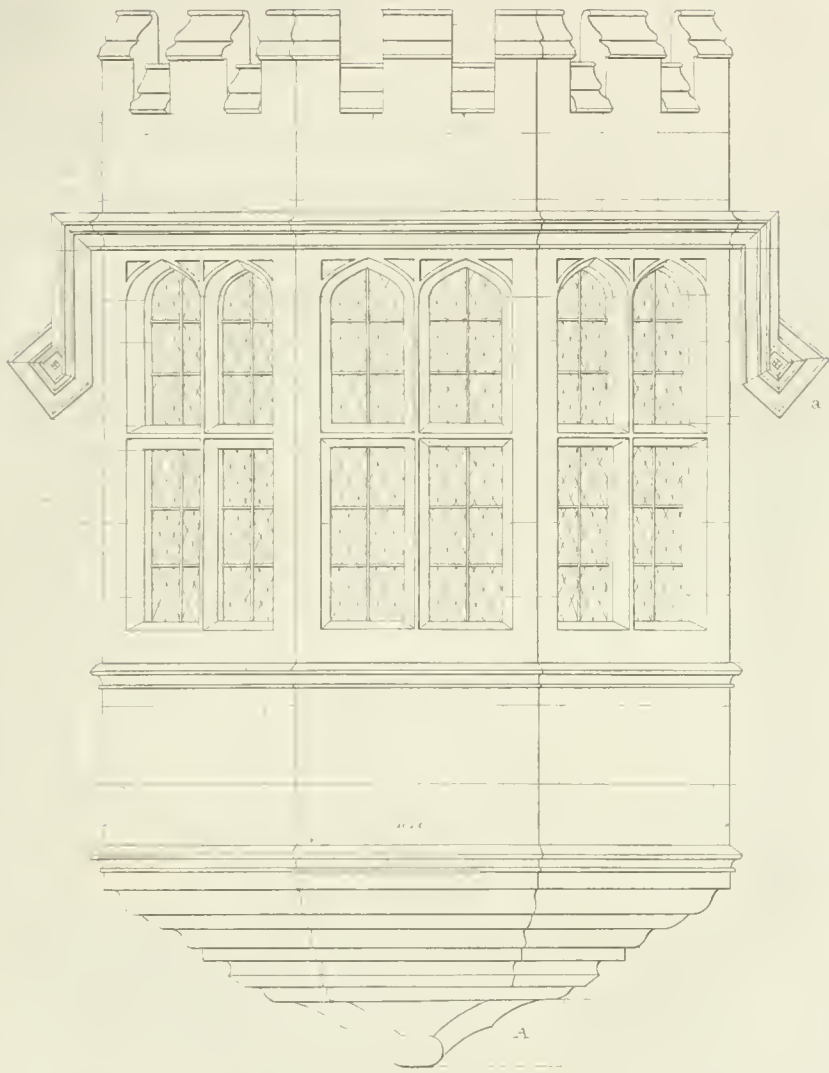
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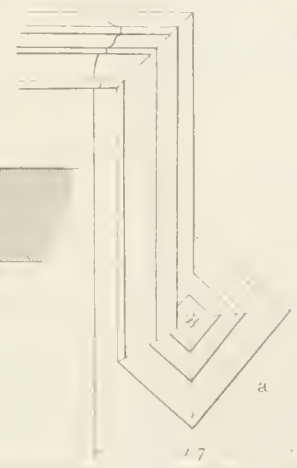
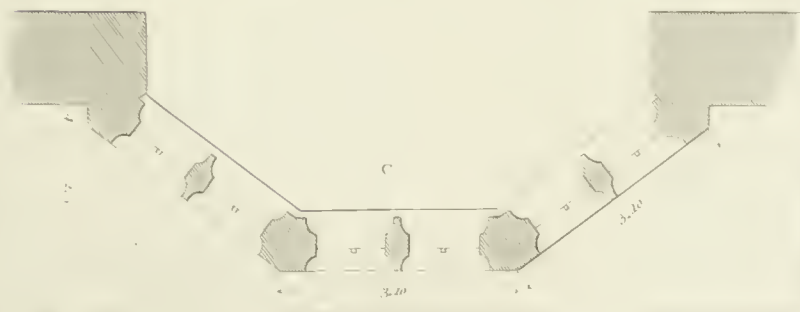
Section on the line A B
in the Plan.

Crossed Wall London Civil Window





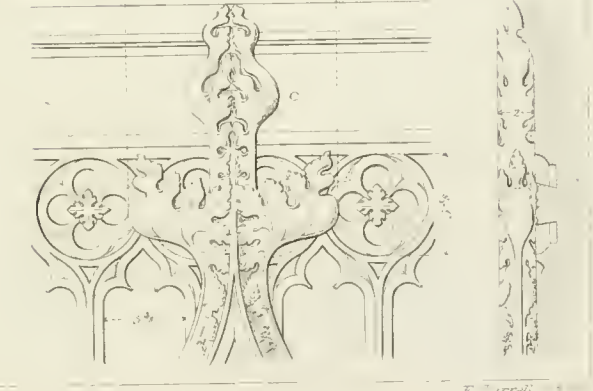
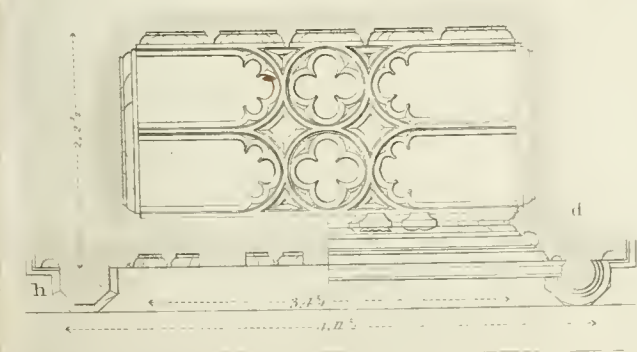
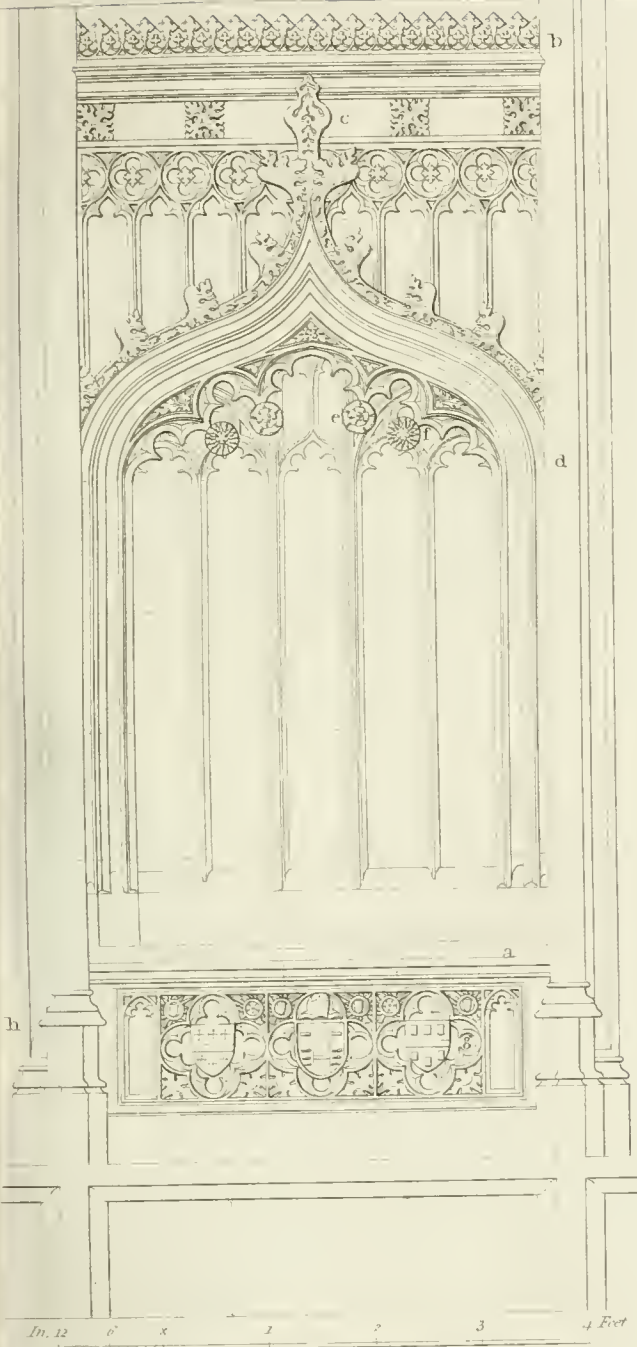
Scale of $\frac{1}{12}$ in = 1 Foot



Architect's Office

London

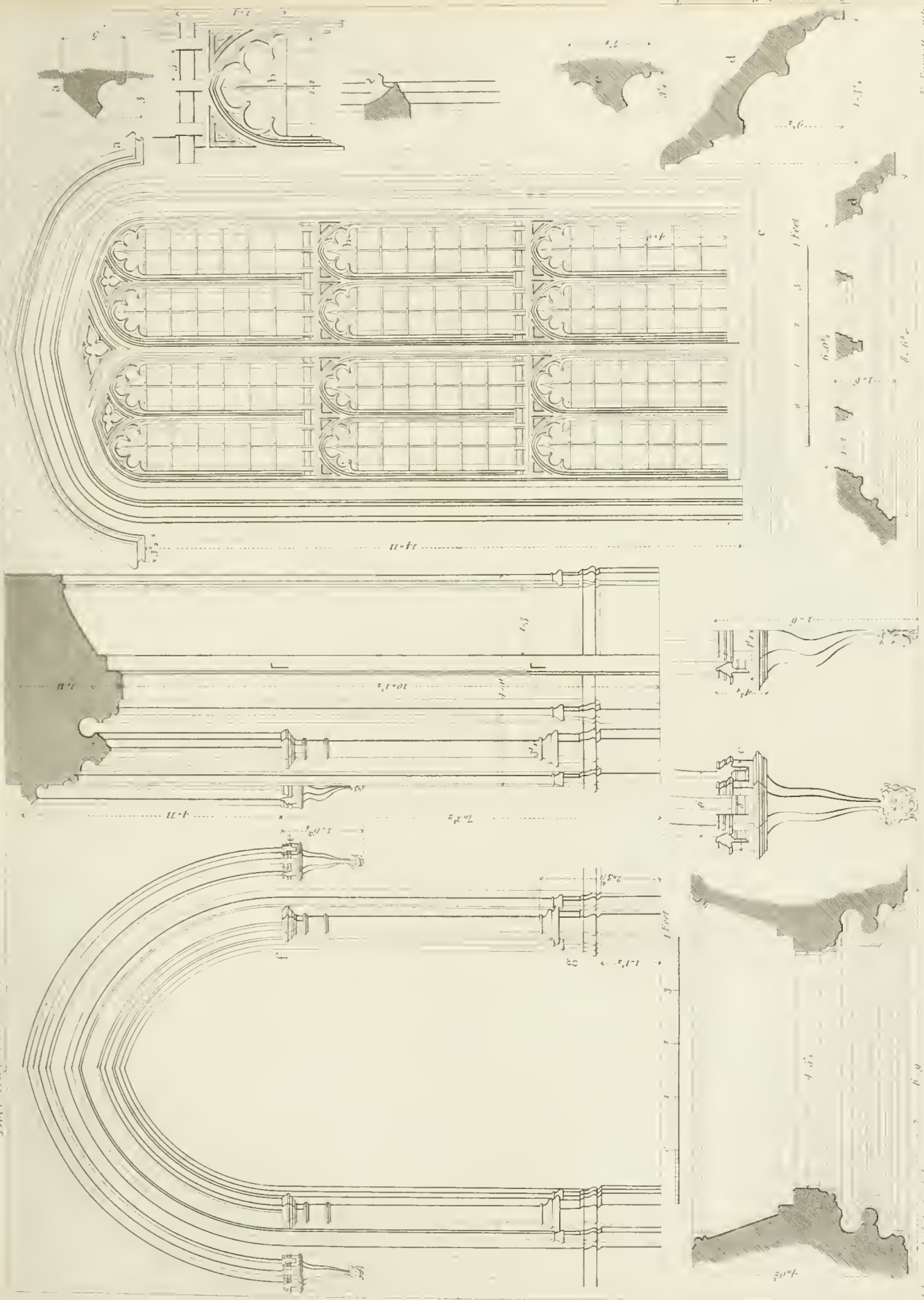
Chancellor's House, Lincoln Court Window



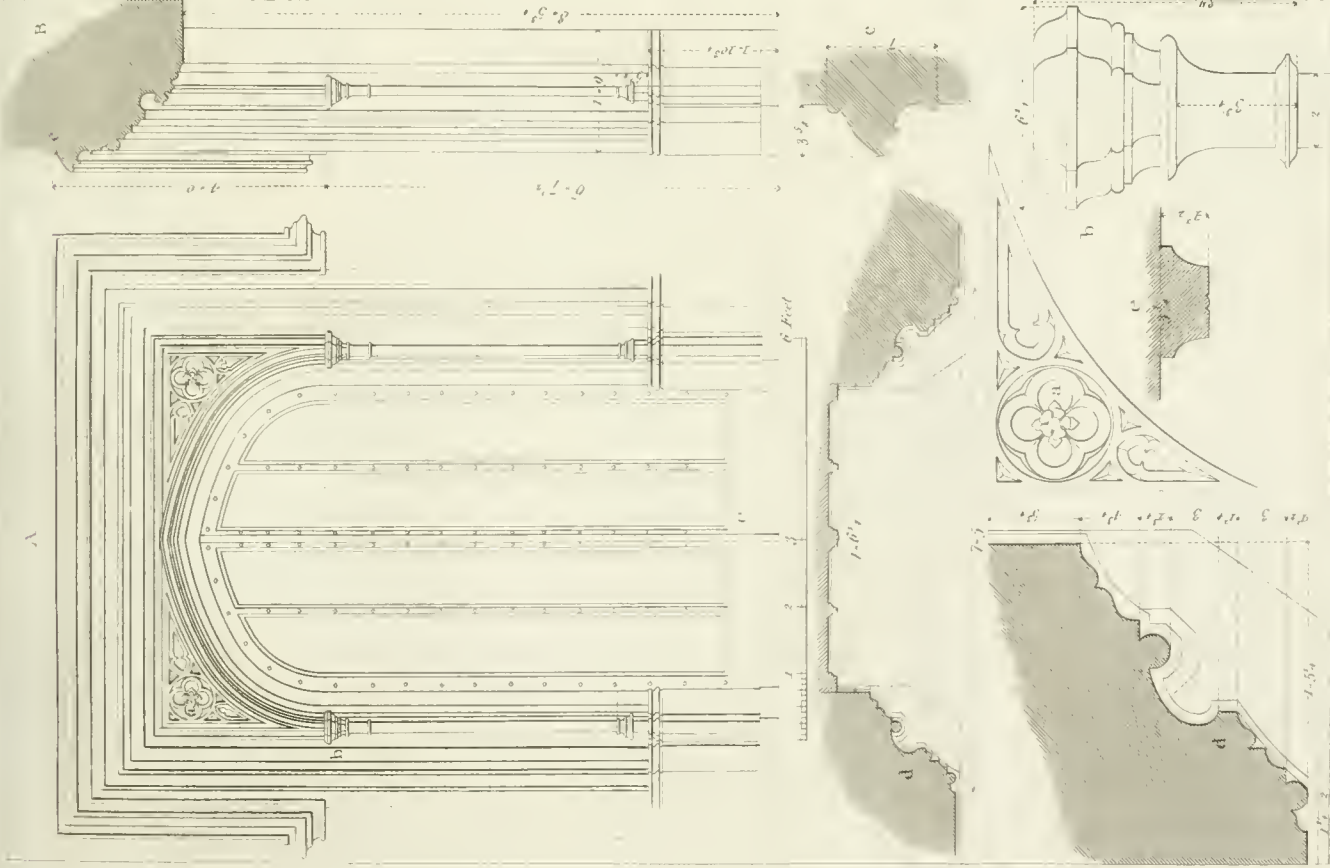
4 Page 12

E. Girault

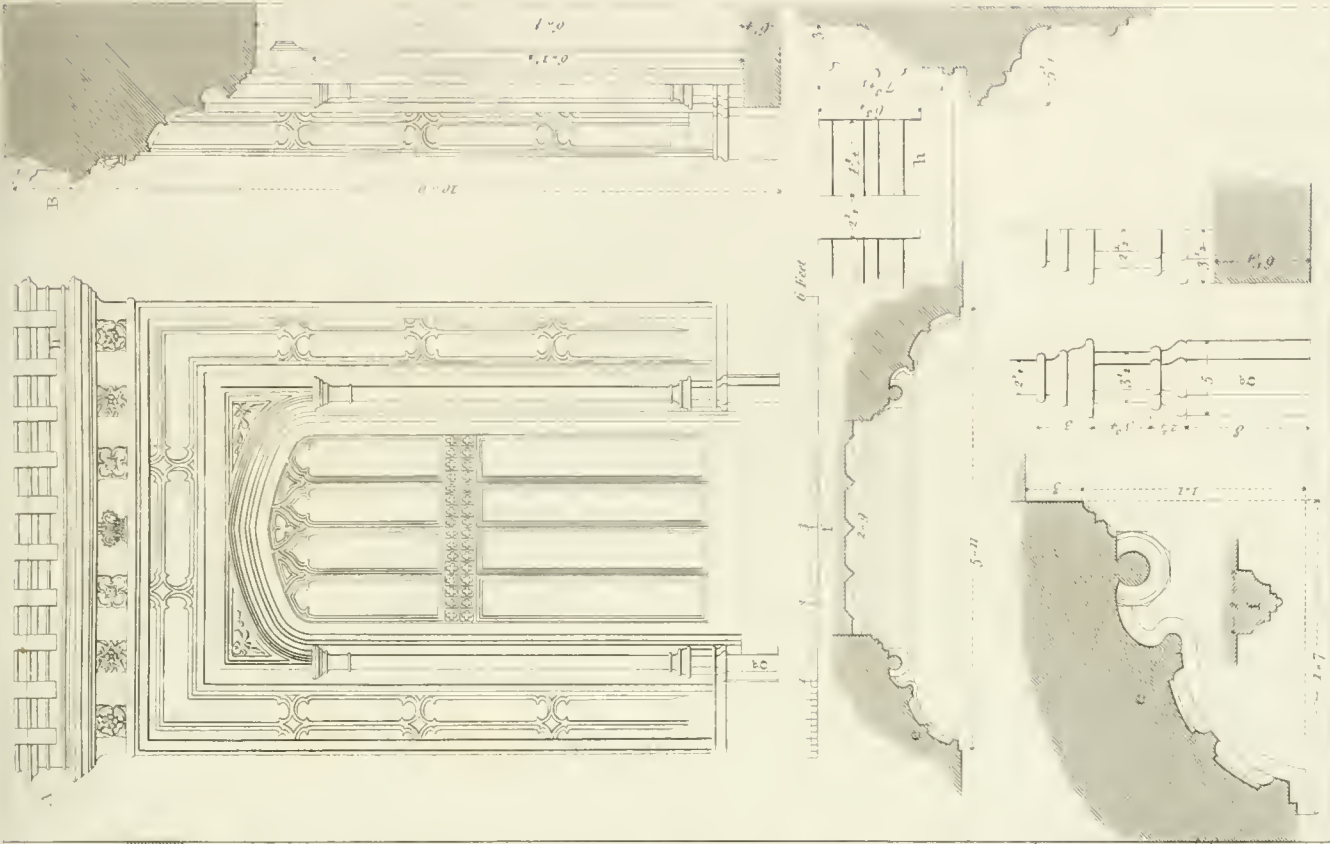
St. Georges Chapel, Windsor, niche to Bishop Beauchamp.



Door Way to Tomb House.

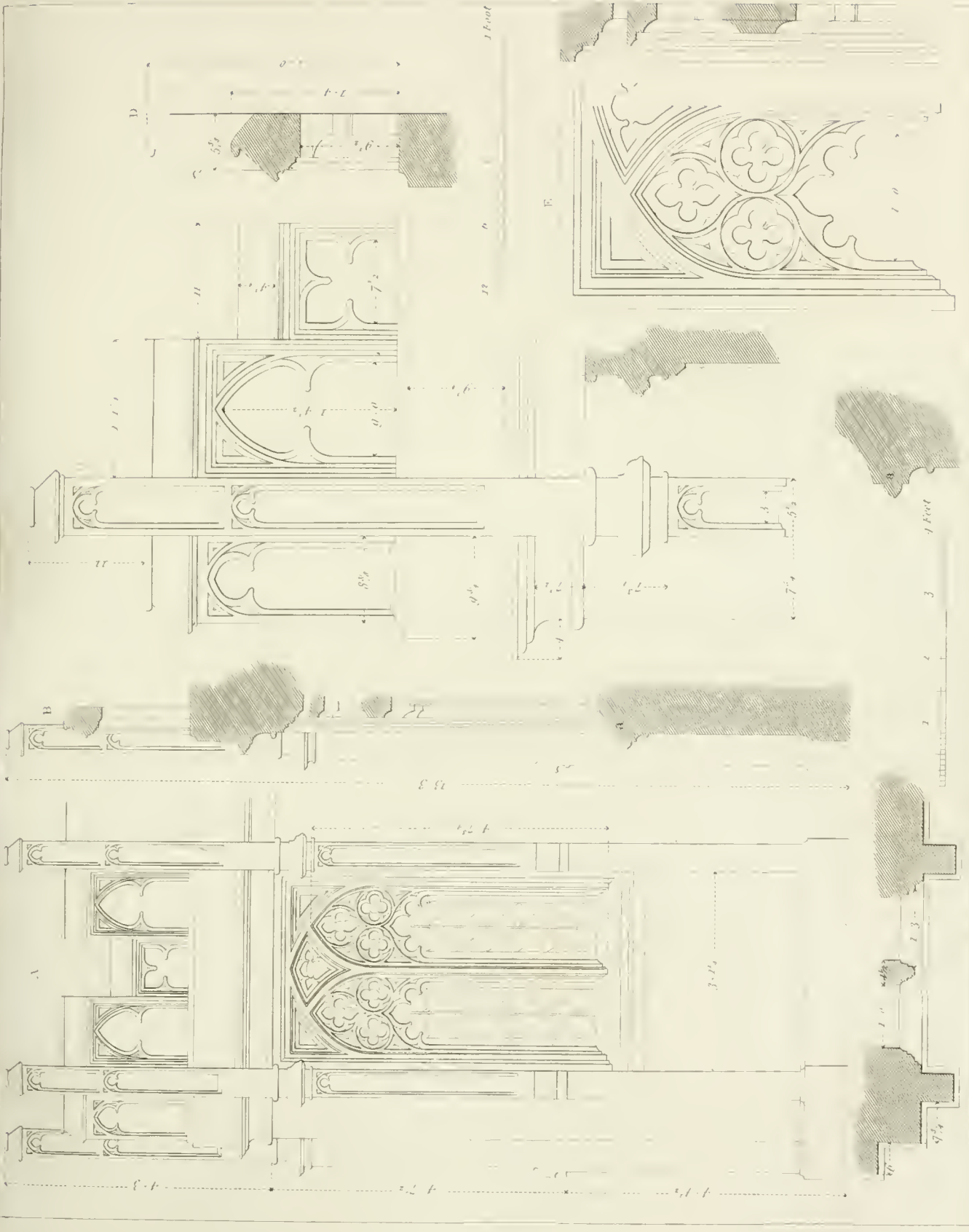


Door Way to Vestry.



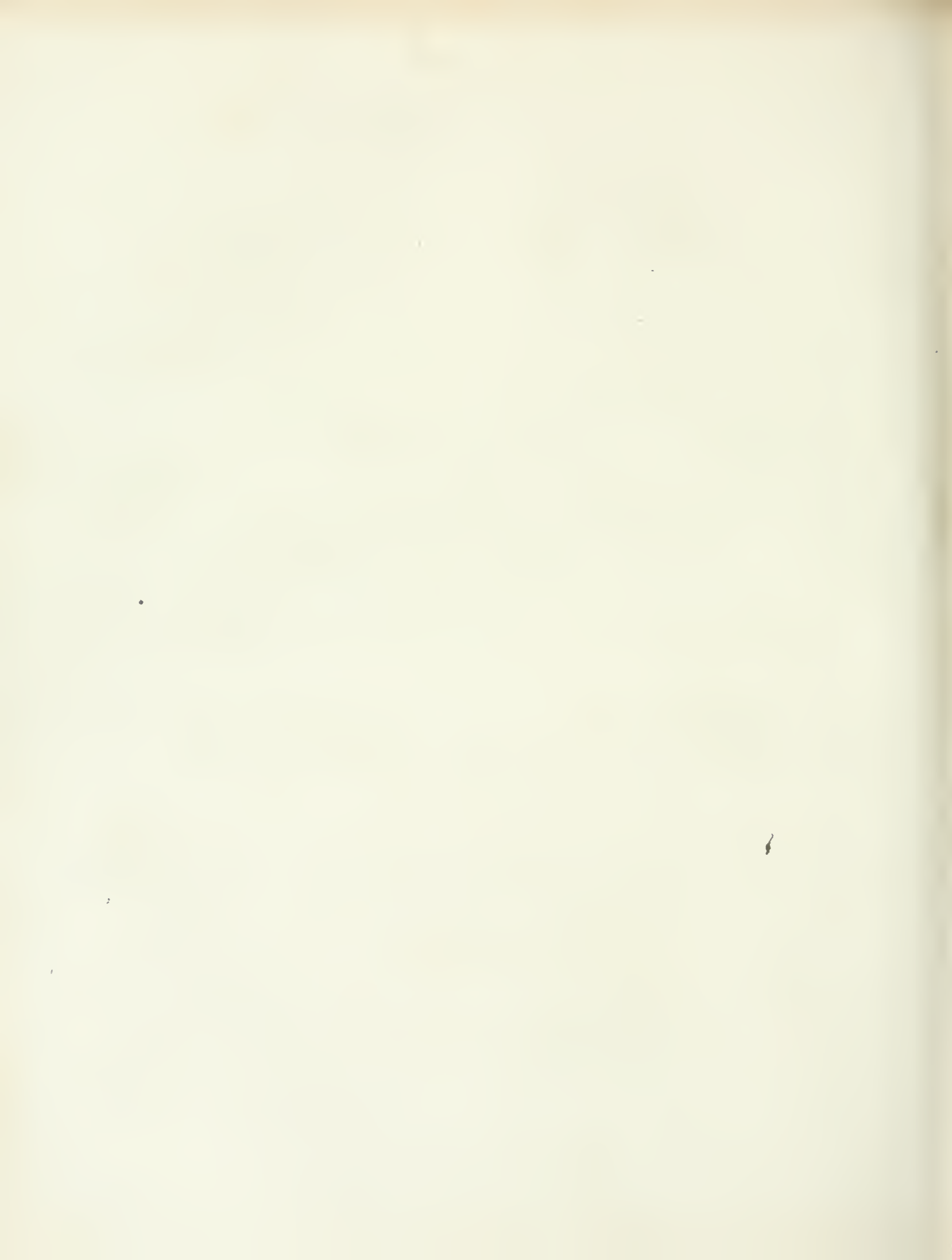
St. George's Chapel, Windsor.

London: Published by T. Agnew & Sons, High Street, W. 1887.



St. George's Chapel: Windsor. compartment of Aldworth Chapel.

A. Ingram Architect del.



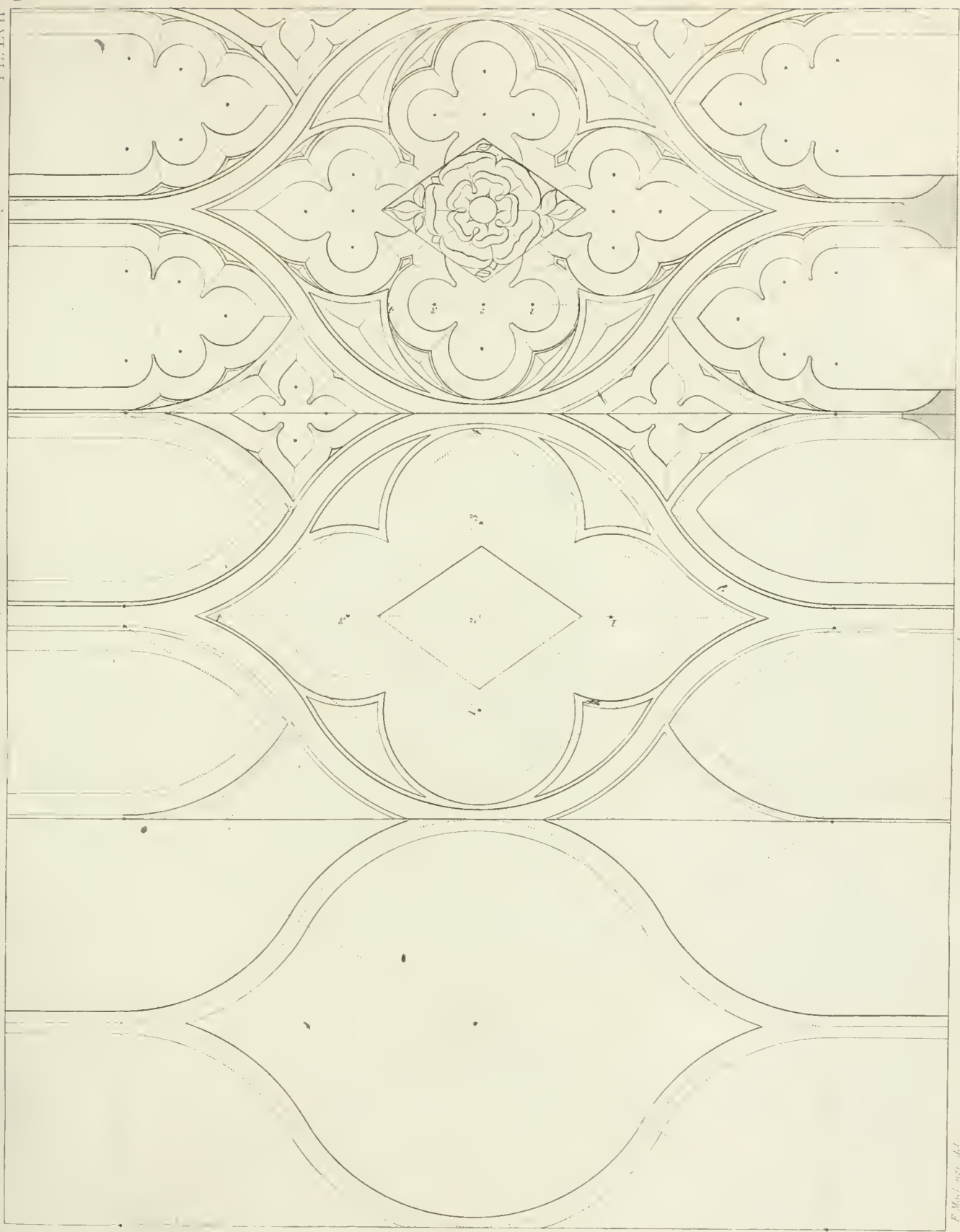
Plat. LVII
Fig. 1, 2, 3

PL. LVII

Fig. 3

Fig. 2

Fig. 1



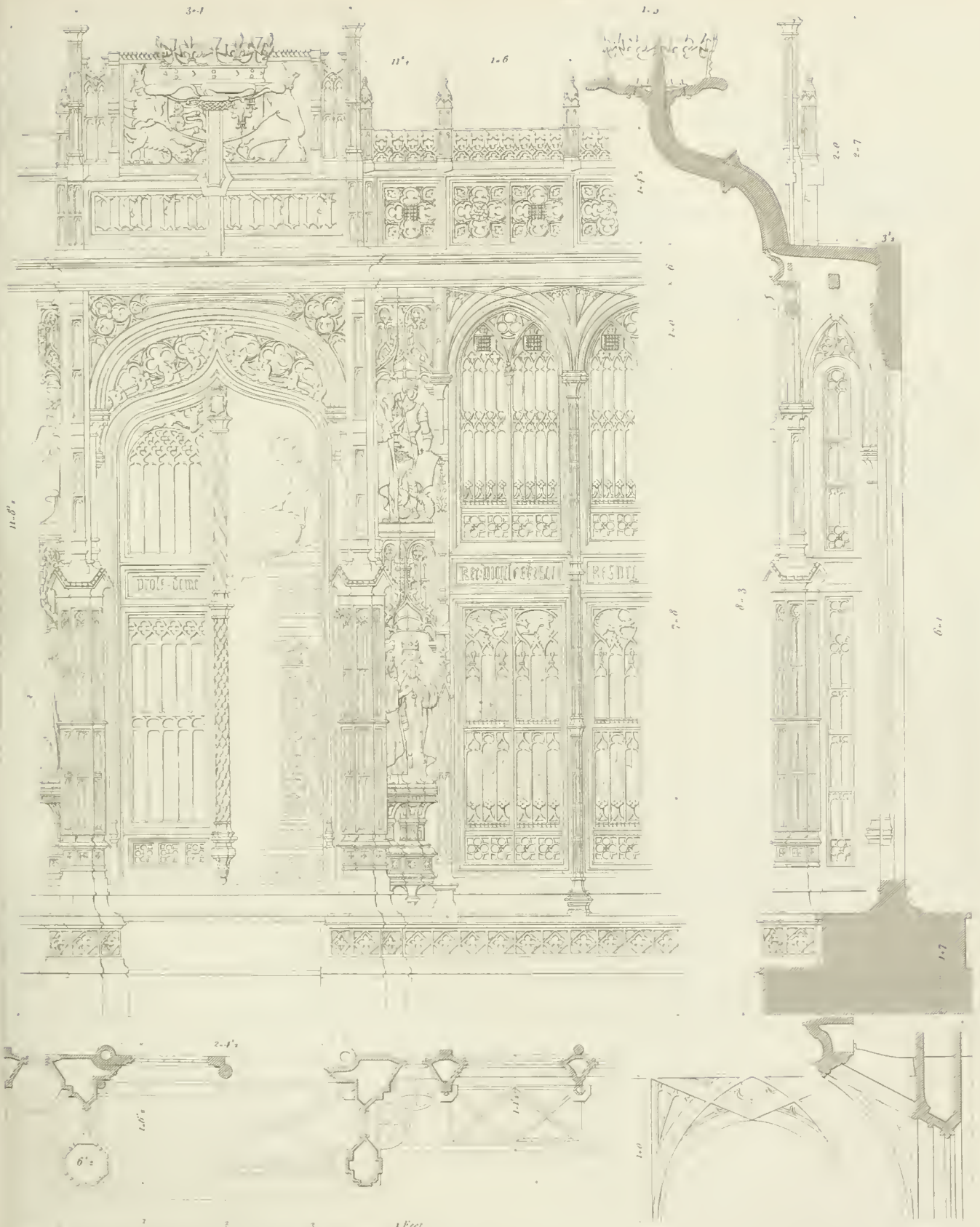
F. M. G. 1857. 44

Travelling time of Henry VII. Principle explained

Illustrations of the Principles of Design

1857-58

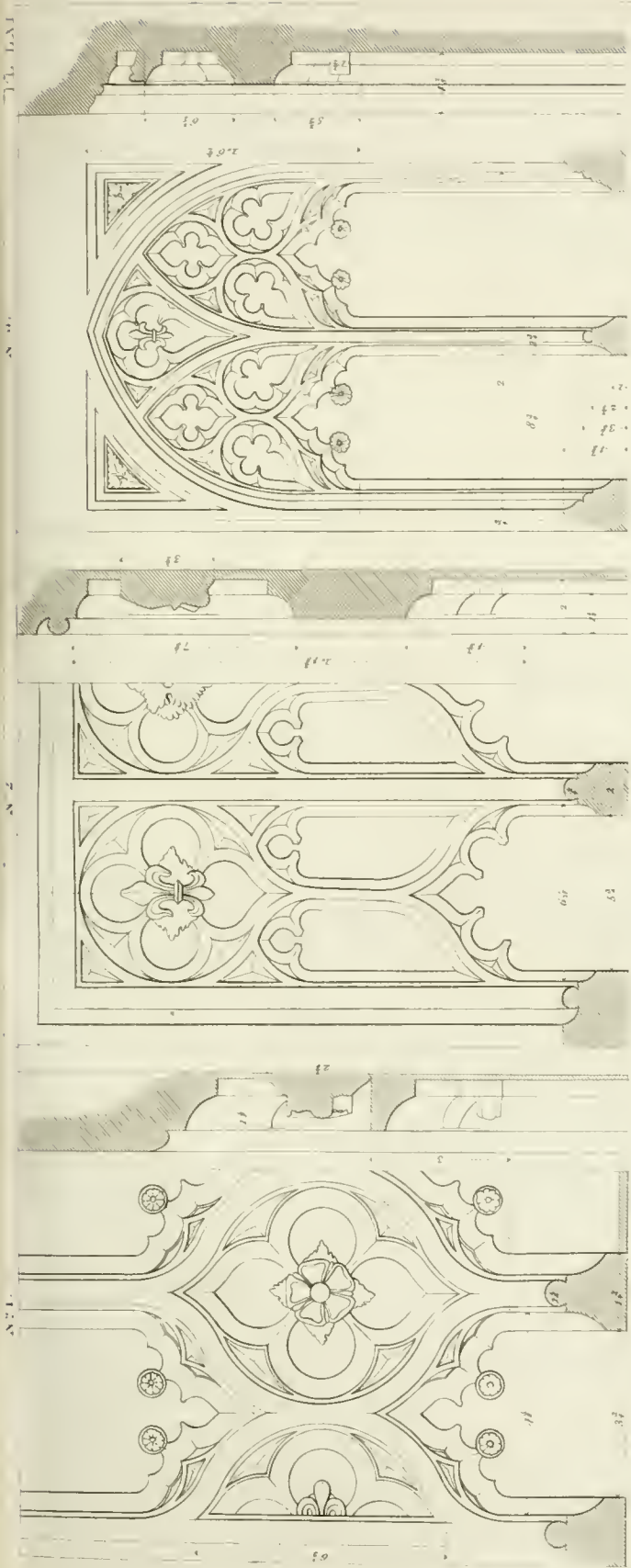
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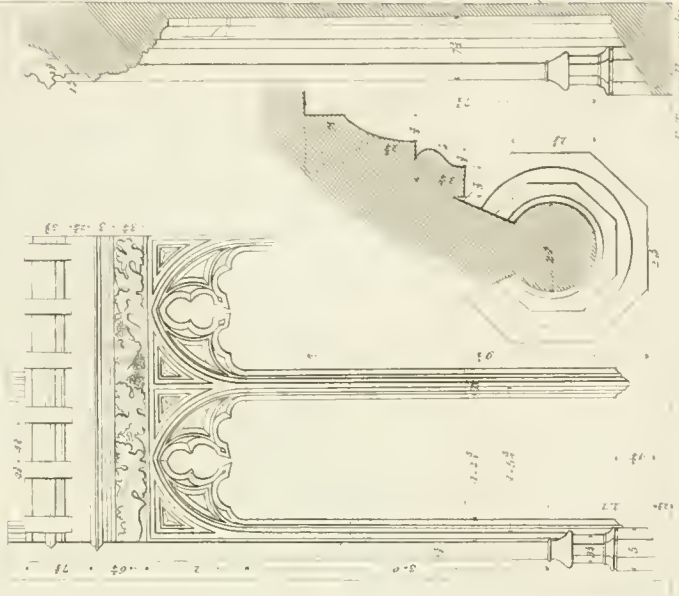
A. Pugin Archt del

E. Turrell sculp

Part of the Monumental Screen to Henry the 7th Tomb, Westminster.

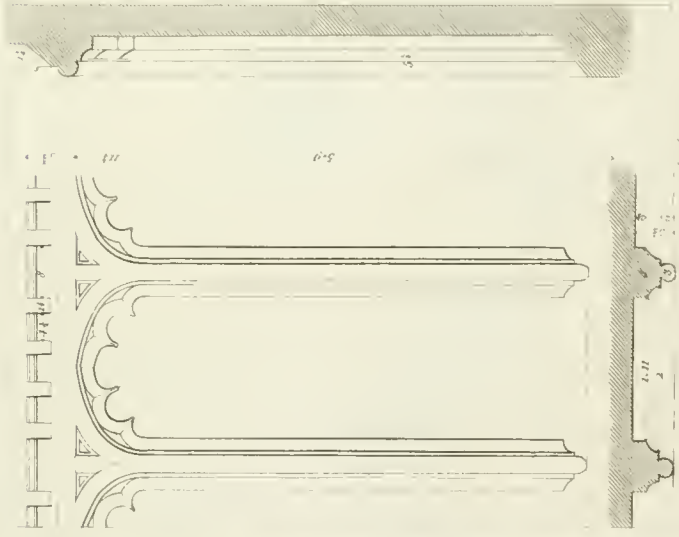


No. 6

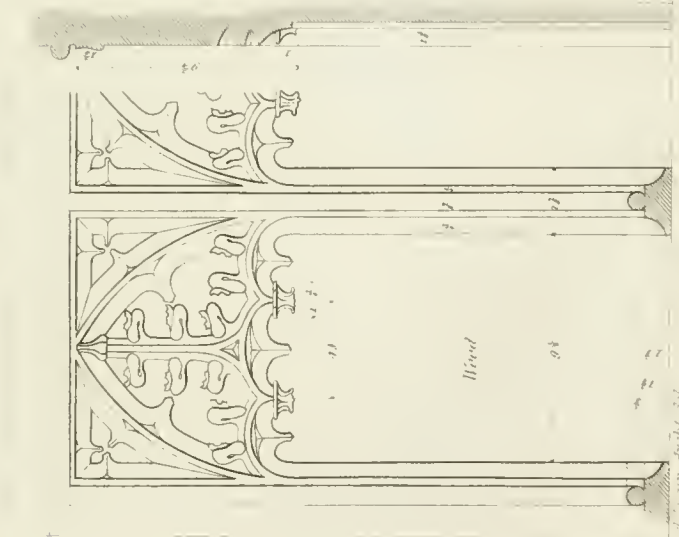


E. Turrell sculp.

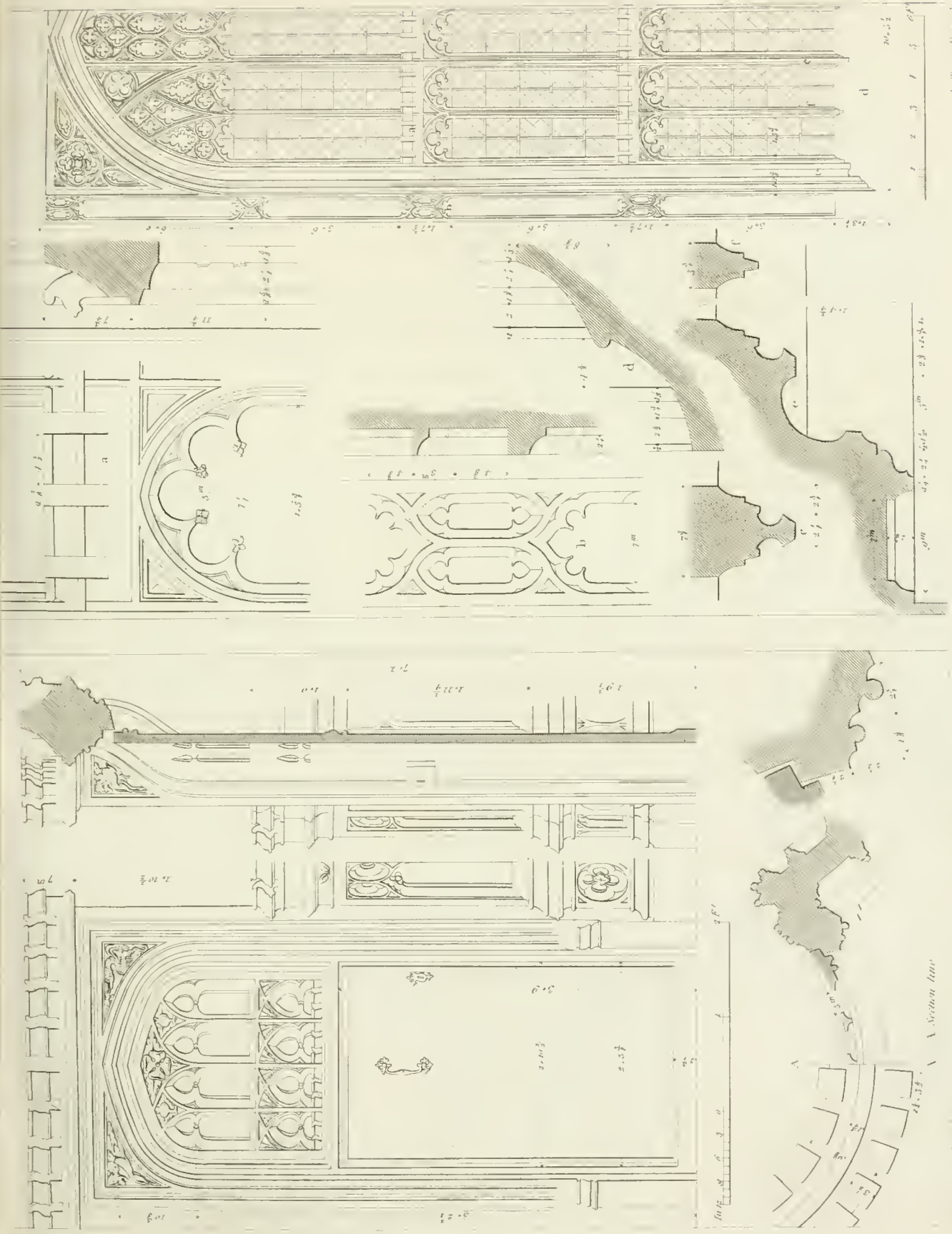
No. 5



No. 4



J. G. Smith sculp.

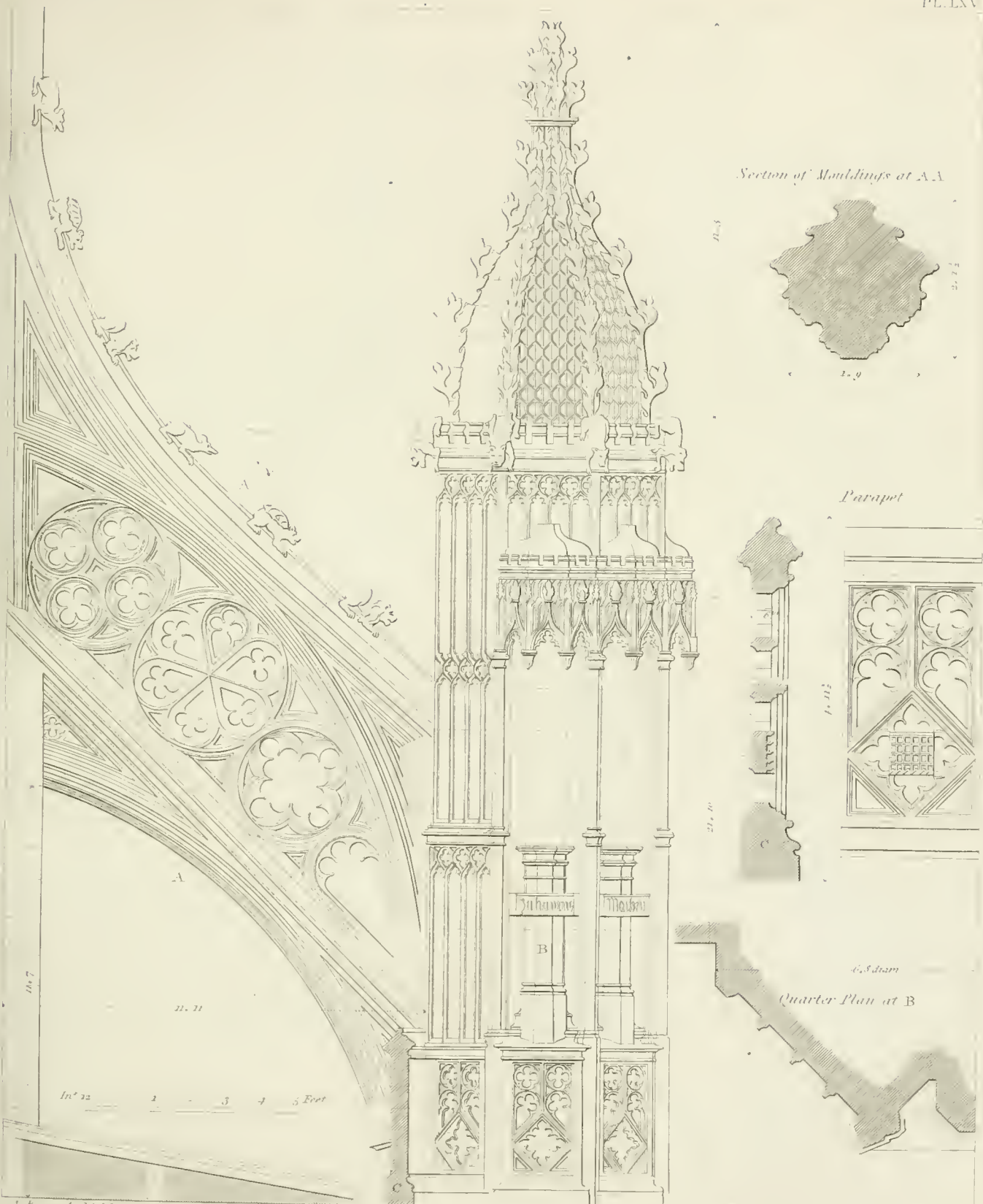


Turr de ...

Choir Window, N. W. of Chapel, Westminster

A Section here

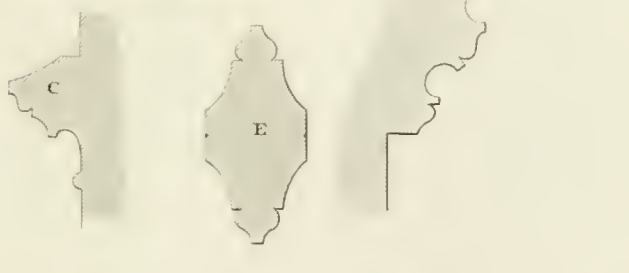
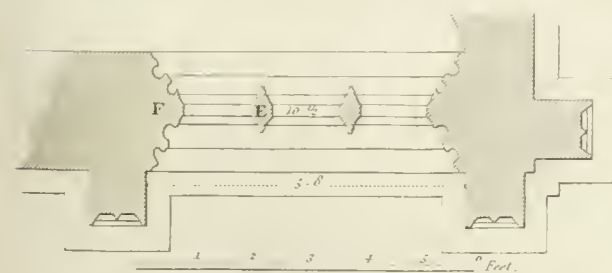
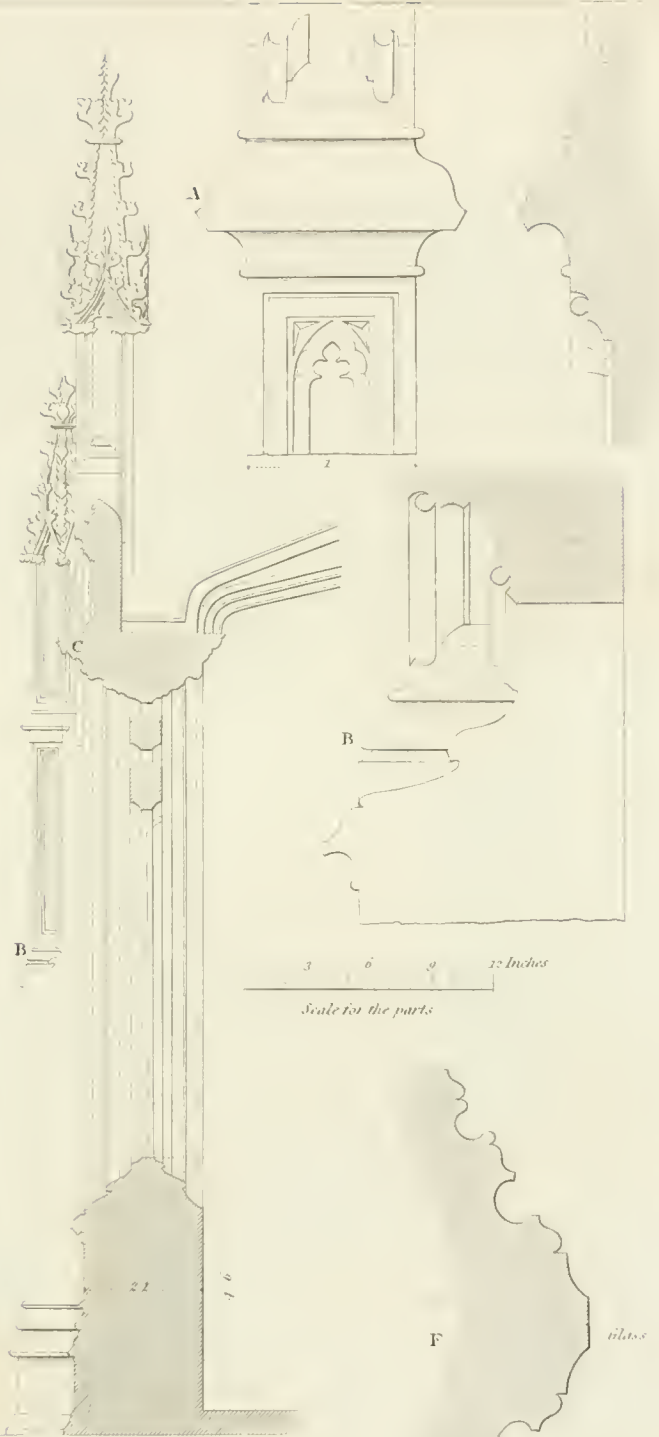
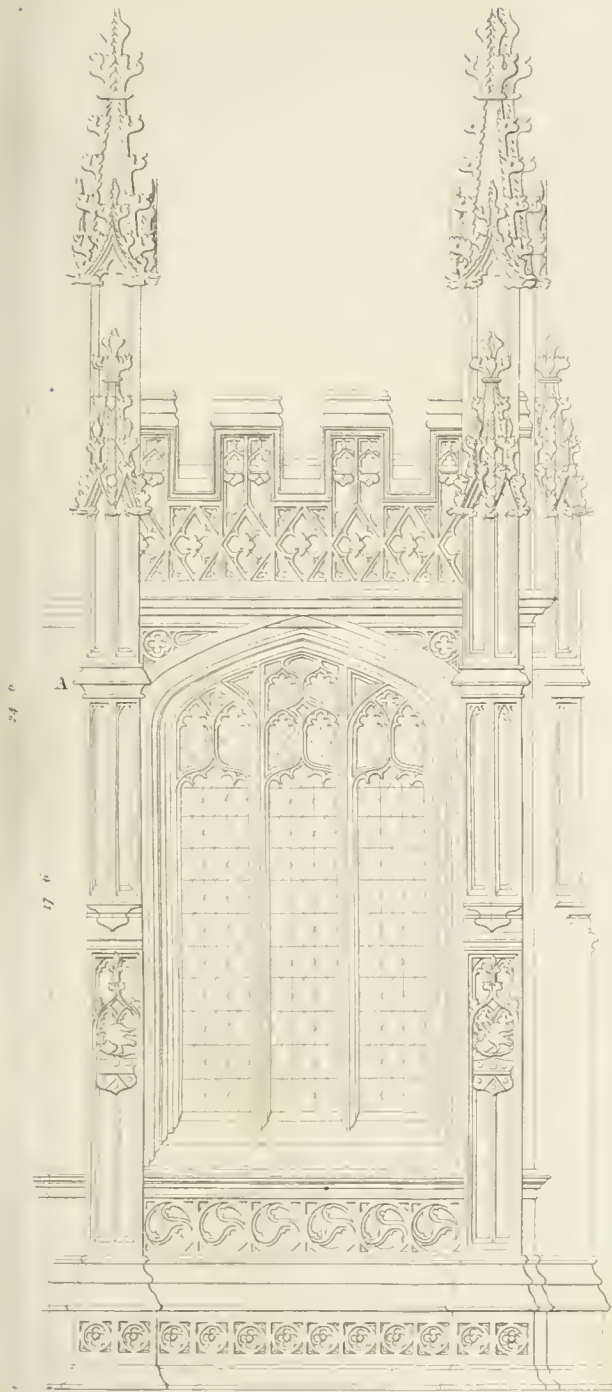
A Detail here



A Flying Buttress del

E Tower's scale

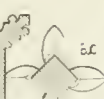
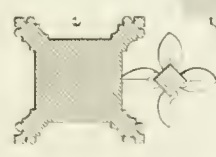
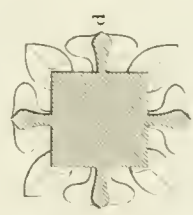
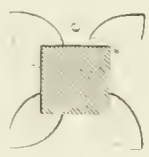
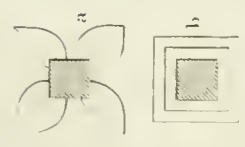
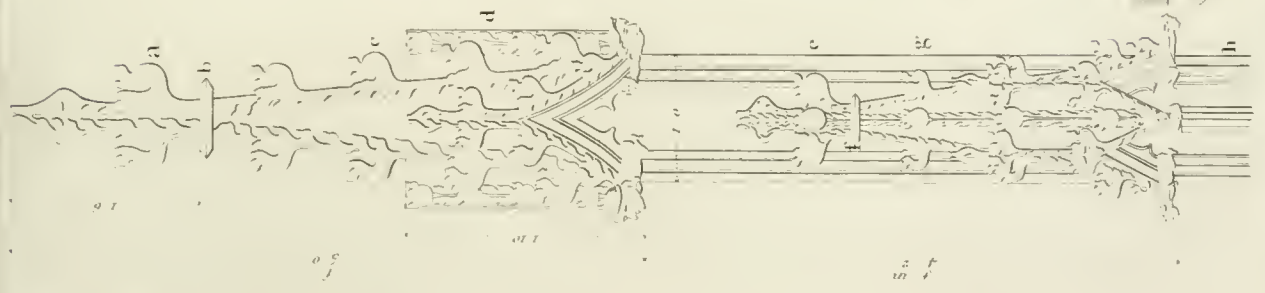
Flying Buttress of Tower Henry 7th Chapel Westminster.



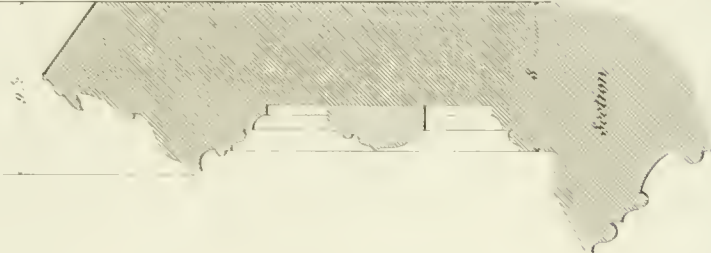
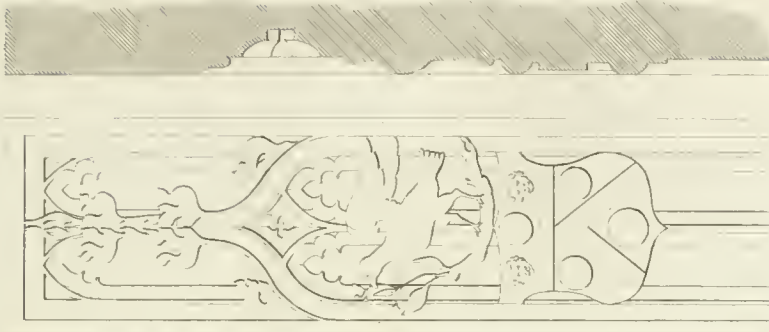
J. Dixon Architect

Bartholomew

Plan of England's Chapel, Lincoln Cathedral, Comparison of p. 1. plan.



Plan at V.



Section



Plan at S.

1 foot

Scale for the parts

1 foot



Vol. II.

Specimens
 of
 Gothic Architecture

selected from various
 Ancient Edifices

in
 England

by
 A. Pugin Arch^t

Doorway St. Stephen's Chapel, Westminster

SPECIMENS
OF
Gothic Architecture;
SELECTED FROM VARIOUS
ANTIENIENT EDIFICES IN ENGLAND:
CONSISTING OF
PLANS, ELEVATIONS, SECTIONS, AND PARTS AT LARGE;
CALCULATED TO EXEMPLIFY
THE VARIOUS STYLES
AND
THE PRACTICAL CONSTRUCTION
OF THIS CLASS OF
ADMIREED ARCHITECTURE:
ACCOMPANIED BY
Historical and Descriptive Accounts.

VOL. II.

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1823.

LONDON:
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TO
ROBERT SMIRKE, Esq. JUN. R. A. F. S. A.

Attached Architect

TO THE
OFFICE OF HIS MAJESTY'S WORKS AND PUBLIC BUILDINGS,
&c. &c. &c.

SIR,

THE number and character of the public and private buildings that have been raised to adorn this country from your designs,—your intimate acquaintance with the styles and forms of those “Gothic Edifices,” which still remain to excite our admiration and wonder,—and your obliging readiness to promote and encourage such publications as the one now offered to you, with this humble address, have induced me to inscribe it to you, and declare myself

Your obliged and obedient servant,

A. PUGIN.

Dec. 21, 1822.

P R E F A C E.

IN submitting to my friends and the public the completion of the present Volume, I have fully redeemed the pledge made at the conclusion of the last. An Architectural Glossary is published;—the Plates and Specimens in this Volume are more elaborate in detail, and more expensive in execution, than those in the former;—the descriptions are more circumstantial and architectural, whence it is hoped they will prove satisfactory; and every part of the Work has been conducted with scrupulous regard to accuracy and practical utility. It affords me sincere gratification to have received very flattering approbation from some of the first Architects of the metropolis, and also from many eminent Antiquaries. These testimonials are grateful rewards for past exertions, and will stimulate me to further assiduity and increased solicitude to please. During the progress of this Volume, I have been urged, by gentlemen of science and taste, to continue the Work, and furnish at least another Volume: a gratifying and flattering proof that the matter and manner already produced have given satisfaction. But I must now close this series, and thus preserve my credit with the public. On commencing the Volume, it was my intention to have given more Specimens of ancient *domestic*, and some of *castellated* Architecture: but after collecting many materials, I found it impracticable to embrace these subjects in the number of Plates limited. A Work of this nature I trust will be edited by my friend Mr. Britton, as he has been many years employed in collecting Plans, Sections, Views, and Documents respecting these romantic and interesting Edifices. To this gentleman, and to Mr. Willson, of Lincoln, I am under great obligations; for much practical advice from the former, and for the zealous and judicious manner in which the latter has executed the literary department of the Work. My feelings prompt me to offer public acknowledgments and thanks to the many gentlemen, who either possess, or have charge of the Edifices from which the Specimens in these Volumes have been selected; and I hope they will accept this testimony of my grateful remembrance of their favours and indulgences.

Since the publication of the former Volume of these Specimens, a lamentable

catastrophe has occurred, in which many copies of that Volume have been destroyed, and its proprietors thereby subjected to a serious loss. A destructive fire consumed the whole of Mr. Taylor's house in Holborn, on the night of November 23, with a large stock of valuable architectural books, drawings, prints, and memoranda. Among them were *all the unsold copies of the first volume*, likewise the Glossary, and the Prints belonging to Nos. IV. and V. This severe loss renders a reprint of the whole necessary: for the utility and accuracy of these Specimens are now understood and appreciated by those professional gentlemen who have new buildings to erect, or restorations to execute. With all reasonable expedition the lost parts will be reprinted, and with such corrections, &c. as may be thought advisable.

In conclusion, I respectfully solicit the attention of my patrons, and the public generally, to a new publication which I have long been preparing, in conjunction with my friend Mr. Britton: it is entitled, "*Architectural Illustrations of the Public Buildings of London;*" and will embrace Plans, Elevations, Sections, and Views of the principal *Churches, Chapels, Bridges, Mansions, Theatres, Halls, &c.*, with historical and architectural descriptions of each: a prospectus of this work may be had of the publishers of this Volume.

A. PUGIN.

105, Great Russell Street, Bloomsbury,

Dec. 21, 1822.

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REMARKS

ON

Gothic Architecture,

AND MODERN IMITATIONS.

IN CONTINUATION OF ESSAY IN VOL. I.

THE object of this work being to assist in perfecting the practical knowledge of Gothic Architecture, it was thought proper to introduce the first volume of "Specimens" by some *historical remarks* on the decline of that style in England, after the reign of Henry VIII.; the neglect into which it fell when Italian Architecture became fashionable, with the consequent loss of the principles which had guided its builders; and, lastly, of the revival of a taste for the Gothic style, in our own times and country. A continuation of those *remarks* is now proposed, by way of preface to the second volume of "Specimens of Gothic Architecture."

It has been noticed that a new taste in literature led the way to this revolution in Architecture, in the same way, as we may remark, that an enthusiastic zeal for the diffusion of classical learning had produced a blind admiration of Roman Architecture, until every thing in art, as well as literature, was censured as Gothic or barbarous, which did not accord with classical models. A few of the earliest essays and dissertations on Gothic Architecture have been mentioned, to which a list might be added of greater number than could be fairly noticed in these remarks.

Unluckily, the authors of too many of these disquisitions were intent upon discovering the *origin* and *invention* of the Gothic style, without waiting for sufficient evidence on that obscure question. This injudicious haste has perplexed the subject with much irrelevant argument; and, what is more vexatious to the English antiquary, has given birth to a theory which must appear ridiculous to his brethren on the continent. The political hostilities

which, during many years, limited the exertions of our artists and tourists to their native islands, produced a thorough investigation of our own monuments of Architecture; and the precision with which their respective ages and differences of style have been ascertained, will be of general use in the history of the art: but because Germany, France, and Flanders could not be visited, we ought not to have forgotten that those countries possessed Gothic churches, palaces, and towers, at least as magnificent as those of England; and yet, disregarding all such rival instances, it was assumed, merely upon a train of ingenious inference, that their builders were only imitators of a style invented and perfected by the English^a.

It is beyond the purpose of this work to discuss the origin of the Gothic style, further than to express a conviction that it is not of English invention. The pointed arch may have been brought from the East, or it may have resulted from the intersection of two semi-circular arches in some building of Europe: both suppositions have been supported by many arguments, and both are involved in many difficulties^b: but we must now confess, that specimens of pointed arches, and Gothic architecture, are found on the continent, of as early dates, and in as high perfection, as any we can show at home. The critical history of English Architecture is not affected by the above question. It is deduced from a series of actual records, verified by analogy.

^a The national term *English*, applied to the Architecture of the 13th, 14th, and 15th centuries, with the hypothesis on which it was assumed, was ably opposed by the Rev. G. D. Whittington, who appears to have carefully surveyed the principal churches of France and Italy, in the years 1802 and 1803, expressly for that purpose. The death of this gentleman prevented the completion of an extensive work on Architecture; and when a volume was published from his papers in 1809, a second period of war had again shut us out from the continent; so that the rival pretensions of French Architecture remained but little known in England till the establishment of peace in 1815. Mr. Whittington's "Historical Survey of the Ecclesiastical Antiquities of France" was severely reviewed by the celebrated artist, John Carter, in a series of papers published in the Gentleman's Magazine. That champion of *English Architecture* treated the assertor of the superior beauty and antiquity of the French churches with all the national pride and high disdain of a hero of chivalry; but not with triumphant success, except in his own heated imagination.

^b On this question, see Rev. G. D. Whittington's work above mentioned; the Rt. Rev. Dr. Milner's "Treatise on the Ecclesiastical Architecture of the Middle Ages," 8vo. 1811; "Two Letters to a Fellow of the Society of Antiquaries, on the Subject of Gothic Architecture, by the Rev. John Haggitt," 8vo. 1813, and "An Inquiry into the Origin and Influence of Gothic Architecture, by the Rev. William Gunn," 8vo. 1819.

A brief sketch of the principal varieties of the Gothic style, as found in English buildings, seems necessary to the completion of this work of "Specimens," though it is not put forth as a history of English Architecture^c.

CHRONOLOGICAL SKETCH OF ENGLISH ARCHITECTURE.

1. ANGLO-SAXON, OR SAXON STYLE, A.D. 597^d—1066.

THE buildings erected in England during the four centuries preceding the Norman Conquest, have been usually designated *Anglo-Saxon*, or *Saxon*: but as the actual remains of any structure of that period have not hitherto been satisfactorily ascertained, many supposed examples having failed of proof^e, all that can be said of this style is, that it appears to have been a modification of Roman Architecture, similar to what contemporary buildings on the continent exhibit.

2. ANGLO-NORMAN, OR NORMAN, A.D. 1066—1189.

THE Norman princes and nobles of the 11th and 12th centuries delighted excessively in building. Their frugality in diet, and ambition of dwelling in stately castles, is recorded as very different from the taste of the Anglo-

^c In describing these varieties of style, the want of proper terms is felt very embarrassing, the several writers on the subject having adopted different terms, invented, or borrowed, according to their respective opinions. Most of those terms are here noticed, and some remarks made on such as appear deserving of general adoption; every appropriate term contributing to make the subject more easily understood.—See "Prefatory Observations" in the Glossary to this work.

^d The era of the conversion of the Anglo-Saxons to Christianity.—See the Rev. J. Bentham's Essay on Saxon Architecture, first published in his History of Ely Cathedral, 4to. 1771; and since in "Essays on Gothic Architecture," 8vo. London. 1800. Second Edition, 1808.

^e The church of Stewkley in Bucks was confidently pronounced *Saxon*; the "Conventual church" at Ely, a ruined church at Orford in Suffolk, another at Dunwich, and a few other remains, are supposed to be older than the Norman Conquest. The late Mr. Carter, and Mr. King, [in his "Munimenta Antiqua,"] had no difficulty in distinguishing Saxon Architecture. A few attempts have been made to fix on mouldings and proportions peculiar to the Saxon and Norman styles, but without satisfactory grounds.—See an Essay, by W. Wilkins, Esq., in Archæologia, Vol. XII. and Dickinson's History of Southwell Collegiate Church, 4to. The pretensions of some of these Saxon remains have been examined in Britton's "Architectural Antiquities."

Saxons. Almost every eminent church in England was rebuilt within this period, and a prodigious number of castles. The style of these buildings is distinguished by strong and ponderous dimensions, round arches, and various mouldings, too well known to need a particular description here.

The resemblance of many ornaments, and even of the proportions of some buildings of this description, to Roman Architecture, prove that the Norman style resulted from successive modifications of the Roman: and hence it has been contended that this style would more properly be denominated *the Romanesque*^f. The propriety of this term, in regard to its derivation, seems undeniable, and it deserves the preference, as being equally applicable to every building of this style, whether found in England, Normandy, or any other country. For specimens of this style, see Vol. I. Plates 2, 3, 3,* 4.

3. A.D. 1189 — 1272.

THE general adoption of the pointed arch, and a change from broad and massy forms to tall and slender proportions, were fully established in the reign of king *John*: but had appeared a few years earlier, in two or three instances. It is impossible to ascertain exact periods for this and the succeeding changes of style; but as the reigns of certain kings coincide with sufficient exactness to the times when each style became known, their periods have been computed from the accession of the contemporary kings of England. This period comprehends the reigns of Richard I., John, and Henry III.

The several appellations of *Early Gothic*, *Simple Gothic*, *Lancet-Arch Gothic*, *English*, and *Early English*, have been given to this style. Perhaps the description of this, as well as of the other styles, would be conveyed in the most certain and simple manner, by reference to some well known and authentic example. Thus, Salisbury Cathedral being the most complete specimen of this style, there could be nothing obscure, nor improper, in

^f This term was first adopted by the Rev. Wm. Gunn, in his "Inquiry on Gothic Architecture," mentioned before. In a note, explanatory of this term, Mr. Gunn thus justifies its analogy, "A modern Roman, of whatever degree, calls himself *Romano*, a distinction he disallows to an *inhabitant* of his native city, whom, though long domiciliated, yet, from dubious origin, foreign extraction or alliance, he stigmatizes by the term *Romanesco*. I consider the Architecture under discussion in the same point of view," p. 80. The fitness of this term is allowed in the Quarterly Review, Vol. XXV. p. 118.

describing any building of similar character, as “*of the Salisbury style*”.—See Plates 5, Vol. I. and G.* Vol. II.

4. A.D. 1272—1377.

THE 13th century was not completed before the simple style of Salisbury Cathedral became superseded by one of richer character. Westminster Abbey is perhaps the earliest example on a large scale. It was begun in 1245, by king Henry III.; but the windows can hardly have been erected before the accession of Edward I., which is put for the commencement of this style. The eastern part of Lincoln Cathedral is altogether a richer specimen; and this building was not finished in 1305, though probably begun twenty years earlier^b. The chapter-houses of York and Salisbury, and even parts of the latter cathedral, which appear to have been the latest in finishing, are also of this style.

The windows of this period are extremely beautiful. Their breadth was extended from two lights to three or four, in side windows: and one or two great gable-windows might be mentioned with eight *panes*, or lights.

About the middle of the 14th century a new fashion of tracery in the heads of windows became apparent: wherein the curves were blended, in forms something like the fibres of a leaf; beautiful specimens of this *foliated*, or *ramified* tracery, as it has been called, are to be seen in the western window of York Minster, that of Durham, the eastern window of Carlisle Cathedral, a circular window at the south end of the great transept in Lincoln Minster, &c. In the earlier buildings of this style, the tracery was made up of circles, and portions of circles, formed into trefoils, quatrefoils, &c.: as we see in Westminster Abbey, the eastern windows of Lincoln, the nave and chapter-house of York, the chapter-house of Salisbury, &c. This has been termed the *Pure Gothic*, the *Absolute Gothic*, and the *Decorated English* style.—See

* This term may at first be thought liable to the same objection as that of *English*; but when used merely in comparison, an English writer might apply it without any national pretensions to a foreign structure. York, Lincoln, Exeter, Durham, and other principal churches, would admirably serve as objects of comparison, and give more prompt and clear ideas than any mere verbal description.

^b That part of Lincoln Minster which extends its length beyond the upper transept is incomparably the richest specimen in England of its date; and this profusion of ornaments will show the futility of the terms *Ornamented*, *Decorated*, *Florid*, &c. intended to characterize the later styles. York nave is not much later in date; the nave and choir of Exeter also belong to this style, and exhibit beautiful patterns of tracery in the windows.

Plates 27, 28, 29, 30, 31, 52, 72, in Vol. I. : also Plates G. H. J. M.P. &c., in Vol. II.

5. A.D. 1377—1460.

THE lofty and simple form of the pointed arch, when struck from two centres, on the line of its base, began in the reign of Richard II. to be given up for a lower and more complicated form. In this sort of arch four centres were generally used, but sometimes only three. The nave of Winchester Cathedral has arches of this form; but the simple arch of two sweeps remained predominant in large openings some years after the commencement of the 15th century; the compound arch being chiefly used in doors, windows, &c.¹ The introduction of the *compound pointed* arch is one mark of the Architecture of this period; but another characteristic difference between this and the preceding style is found in the tracery of large windows, the interior walls of churches, &c. The mullions, instead of being turned in curves, interwoven together, are chiefly carried up in perpendicular lines. The two great *gable-windows* of Westminster Hall, built by king Richard II., are early and fine examples of this tracery.—[See Plate 34, and page 23, of Vol. I.] The western window and front of Winchester Cathedral are of this style. Of windows, that in the east front of York Minster is the finest; that of Beverley Minster is a noble imitation of it. This style has been termed *Ornamented Gothic*, *Decorated English*, and *Perpendicular English*^k.—See Specimens in Vol. I. Plates 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 43,* 44,* 67, 68, 73, 74: also Vol. II. Plates K. L. O. K.* &c.

¹ The first compound arches rose to about the same height as the semicircle; those in the nave of Winchester are nearly of that proportion: two or three doors in Wresehil Castle, built by the Percy family in the reign of Richard II., are exactly half their span in height. In later examples, a much lower proportion in respect to the height was generally used.

^k The term *Perpendicular* originated with Mr. Thos. Rickman, Architect, of Liverpool, who applied it to all English buildings erected after the accession of king Richard II., down to the final disuse of the pointed arch. Mr. R. thus explains his intentions in adopting this new term: "The name clearly designates this style, for the mullions of the windows, and the ornamental panellings, run in perpendicular lines, and form a complete distinction from the last style."—See p. 44 of "An Attempt to discriminate the Styles of English Architecture;" second edition, 1819. The sound of this term seems rather barbarous at first; but the analogy on which it is formed is fair and scientific. The extent of its application by Mr. R. seems liable to certain objections, founded on the striking difference of style which the obtuse arch produced, after the middle of the 15th century; a difference which is strangely overlooked in his "*Discrimination*" of styles. The term *Perpendicular* is adopted in Turner's "Tour in Normandy," which will probably give it some currency.

6. A.D. 1460—1547.

THE last period of the Gothic style is marked by the general use of the flat, or compound-pointed arch. The simple-pointed arch was not absolutely disused, no more than the semi-circular, which had occasionally found a place in every period, together with the pointed arch; but from the middle of the 15th century, the flat arch was predominant. The mullions of windows continued to be carried up in perpendicular lines, in a similar way to those of the preceding period; but every part was now wrought with increased complexity and delicacy, both in moulding and *entail*. The royal chapels of King's College, Cambridge; St. George, in Windsor Castle; and that of Henry VII. at Westminster; are the grandest examples of this style, which has been designated by different writers in the terms *Florid Gothic*, *Florid English*, *Highly-Decorated English*, and *Perpendicular English*. Numerous specimens of this style are delineated in this work.--See Plates 42, 42,* 44, 45, 49, 50, 51, 52, 53, 54, 55, LV., 56, 57, 58, 58,* 59, 60, 60,* 61, 62, 64, 65, 66, 67, &c. in Vol. I. : also in Vol. II. Plates A. B. C. D. E. F. I. N. Q. R. S. U. V. X. Z. A.* B.* C.* D.* H.* I.*, &c.

The Architecture of the middle ages does not appear to have been treated with much attention on the continent before the late peace had opened a free intercourse with England. Since that happy period the "Architectural Antiquities of Normandy" have been delineated in a series of Plates very boldly and cleverly executed¹; but the "Monuments of German Architecture of the Middle Ages," published or finished last year, must astonish the untravelled Englishman with the stupendous elevation of some of the cathedrals of that

¹ "Architectural Antiquities of Normandy," by John Sell Cotman; 2 vols. folio, 1822. This work contains 100 Plates, drawn and etched in a masterly style, but with a good deal of *management*, by which the subjects appear, in several instances, of grander character than really belongs to them. The elevations of parts are well calculated for the use of practical architects: but the want of a scale of dimensions leaves a perplexing uncertainty as to their actual size. In some Plates, also, the human figures are evidently below the scale of life, and so exaggerate the size of the buildings they are placed against. The descriptive part, by D. Turner, Esq. is very ample in history; but we should have preferred more critical remarks on the various buildings represented. The same author has favoured us with "A Tour in Normandy;" 2 vols. 1820. The "Tour" was undertaken chiefly for the purpose of investigating the Architectural Antiquities of that province, many remains of which are described in it.

country^m. The important information conveyed in this work, claims for it a particular notice. On seventy-two Plates, of folio size, chiefly in outline, a chronological series of subjects is exhibited, beginning with a *Romanesque* building of the 8th century, and tracing the progress of Architecture in Germany to the 15th, in which age the Gothic style appears to have attained its highest refinement on the continent. Amongst the most interesting buildings shown in this work, we may notice the following:—A church at Gelnhäusen, built in the 13th century, in a mixed style, with pointed arches, and some ornaments belonging to the *Romanesque*. St. Katherine's church at Oppenheim; the eastern part built between 1262 and 1317, in a lofty and simple style, similar to Westminster Abbey, but much smaller; the nave, 1439, exceedingly rich in tracery about the windows, the forms of which resemble those of Exeter Cathedral, only more delicate. The steeple of the High Church, at Ulm, in Suabia, begun in 1377, and finished, excepting the spire, in 1478. An elevation of this steeple is given in outline, reduced from an *ancient drawing* on vellum, about two yards long. The base of the tower is more than 100 feet, and the whole elevation above 500, finished by a statue of the Blessed Virgin, carrying her divine Infant, 15 feet high. The prodigious display of beautiful tracery with which every part of this elevation is covered, exceeds, beyond comparison, every thing in English Architecture. It becomes excusable even to feel a secret pleasure in knowing it could never be completed; the actual building having only advanced to 237 feet in heightⁿ; above which an octagonal lantern, and a spire, both pierced into the most exquisite tracery, would have risen 255 feet more.

Elevations of three or four other superb towers and spires, are given from ancient working drawings, many of which appear to have been preserved abroad, though not one has been discovered in England. The German pretensions are triumphantly exhibited in the two last Plates. Plate 71 gives an elevation of the Minster at Freiburg, placed between the Duomo at Orvieto, in Italy, and the Abbey Church of Batalha, in Portugal. The steeple rises about 415 feet of our measure, about one third of which consists of a spire entirely wrought in the richest tracery. Plate 72 exhibits the "Minster" at

^m "Denkmaehler der Deutschen Baukunst."—Dargestellt Georg Von Molier.—*Darmstadt*, folio. 1821.

ⁿ The German foot exceeds the English: 100 of the former equalling 98 of the latter, or thereabout.

Strasburg, with York Minster on one side, and Notre Dame de Paris on the other. The façade of Strasburg measures about 180 feet in breadth, and in height nearly 230 feet; far above the towers of York°. The two spires are about 458 feet high; but of these, only the northern one was ever completed. Imperfect as this deficiency makes it, this fabric alone is enough to humble the pretensions of *English Architecture*. The style of parts is much like York; but superior in beauty and grandeur above any pretensions of rivalry. It is much to be regretted that the descriptive part of this volume is not accompanied by a French or English translation; since, besides the elucidation of the subjects of the Plates, it contains a disquisition on the general history of Architecture, illustrated by comparison of different fabrics of contemporary dates, and references to some English works on Architecture. From the specimens exhibited in this work, it appears that the German architects never abandoned the style perfected about the close of the 14th century. Their designs of this period were not absolutely different from the English, but much more light and refined. Their steeples were wonderfully light and tall. Very few instances of the *perpendicular* style appear^p; and nothing of the style of Henry VII.'s chapel, and other such buildings of England, beyond small details: the same has been observed of French Architecture; but we must wait for further elucidations of foreign buildings, before we can fairly estimate their merits comparatively with those of our own country.

° The western towers of York Minster are 193 feet high, with their pinnacles. The base of the front is about 138 feet broad. The cathedral at Ulm measures, in Rhenish feet, 416 feet long, 166 broad, and 141 high. The grandeur of the three western doors corresponds with the rest of the front. The nave must be half as high again as York, to include the great *rose window* in the centre of the front.

^p The same is remarked of the Architecture of France by Mr. Turner. "In the religious buildings, the subject of my last letters, I have endeavoured to point out to you the specimens which exist at Rouen, of the two earliest styles of Architecture. The churches which I shall next notice, belong to the third, or *decorated style*; the æra of large windows with pointed arches divided by mullions, with tracery in flowing lines and geometrical curves, and with an abundance of rich and delicate carving. This style was principally confined in England to a period of about seventy years, during the reigns of the second and third Edwards. In France it appears to have prevailed much longer. It probably began there full fifty years sooner than with us, and it continued till it was superseded by the revival of Grecian or Italian Architecture."—"Nowhere have I been able to trace among our Gallic neighbours the existence of the simple *perpendicular style*, which is the most frequent by far in our own country, nor that more gorgeous variety denominated by our antiquaries after the family of Tudor."—Tour in Normandy, Vol. I. p. 167. The above observations appear to apply correctly to the Architecture of Flanders and Germany, as well as France.

Some of the earliest modern specimens of Gothic Architecture have been noticed in the first part of these *remarks*⁹. In late years this style has been thought peculiarly suitable to country seats, and the picturesque scenery which characterizes an English park. The repetition of Palladian symmetry had become so tedious, that relief was eagerly sought in the varieties of the Gothic style. The corresponding parts of every structure were so uniformly squared and balanced, that, whether the visitor approached a mansion of this *regular Architecture* by a straight-forward march along one of the old-fashioned avenues, which certainly formed the most appropriate mode of entrance, or through the windings of a serpentine road, the first view of the building told him all that was to be expected; there was no excitement of imagination^r. The flat lines of the roof in such buildings prevented their appearing above surrounding woods with any grace: and of late, an affected simplicity of taste could not even tolerate the cupolas and balustrades with which Wren and his scholars had endeavoured to set off the summits of their buildings: such things were not found in antique remains, and must therefore be barbarous inventions^s.

When the Gothic style first appeared in modern houses, novelty easily gave a charm to many miserable conceits, which, now that the real merits of the style are better understood, can only be looked upon with contempt. Such failures ought not to pass unregarded by the architect who aspires to a lasting name; they are so many beacons to warn him to steer off from false taste. Most of these failures have been incurred by attempting too much. The strength and grandeur of a feudal castle, or the milder solemnity of an ancient abbey, can very rarely be imitated: and it is quite absurd and

⁹ Vol. I. page xi.

^r “A certain degree of regularity, . . . such as that very subordinate parts, occupying the same situations, and serving the same purposes, as columns, capitals, mouldings, &c. should be of the same form, common sense requires; since, in such instances, no reason could be given for deviation: but that the principal parts should all be regular, and correspond with each other, in situations where all the accompaniments are irregular, and none of them corresponding with each other, seems to me the extreme of absurdity and incongruity.”—Knight’s *Analytical Inquiry into the Principles of Taste*. Part II.

^s The celebrated James Wyatt took off the cupola and balustrade from the top of Belton-house, Lincolnshire, a seat of Earl Brownlow, built by Sir Christopher Wren. At Nocton, in the same county, another house of the same age, the seat of the late Earl of Buckinghamshire, a similar cupola was taken down not many years back. Wanstead-house, in Essex, had also a cupola over the centre in the original design.

ridiculous to pretend to such effects in a house of moderate size'. True principles of taste have been sadly overlooked in many imitations of such buildings: showy compositions have been made up of parts indiscriminately copied from castles and churches, reduced to petty dimensions, stripped of their proper details, and the naked outline feebly executed in wood or plaster.

The difficulties attending a successful imitation of the Gothic style appear to have been much less regarded than they deserve. This opinion will perhaps be ill received by some persons; and it cannot be expected that those who are professionally engaged in Architecture will readily acquiesce in it: disclaiming, however, all ungenerous feeling towards modern architects, and acknowledging great merit in several of their works in the Gothic style, it is asserted with confidence, that more attention must be paid to such difficulties, both by architects and their patrons, than has generally been done, before any thing truly excellent, and worthy to be associated with ancient examples, can be produced.

It would be an invidious task to censure particular works. Every man in England may build in whatever style he pleases, provided only that he does not infringe on the liberties of others. The sovereign delights in a palace highly decorated with cupolas and minarets of eastern taste[†]: his royal father contented himself with building a turreted house of brick and plaster^{*}: we see peers of the realm dwelling in thatched cottages, and city merchants inhabiting castles: and, such is the confident strength of modern law, every subject may now freely *kernellate*, *embattle*, and *fortify* his mansion, without suing for license or letters-patent to that effect[‡].

It ought, however, to be remembered, that the same liberty allows each one to publish his opinion; and since every considerable building is sure to attract notice, both the founder and the architect must feel their credit interested in the public approbation.

The difficulties alluded to above, may be chiefly arranged under these heads:—

1. The complexity and perfection of the style itself.

[†] The author of "Metrical Remarks on Modern Castles and Cottages, and Architecture in general," [8vo. 1813,] has very cleverly exposed such absurdities; but he has failed in showing what style would be more proper.

^{*} Rather oddly designated "The Pavilion," at Brighton.

^{*} At Kew.

[‡] See the term *KERNEL* in the "Glossary."

2. The consequent expense of labour.

3. The general ignorance of modern artificers, respecting the proper mouldings and ornaments of the Gothic style.

4. The fastidious delicacy of modern habits, compared with the manners of former times.

1. The complexity of the Gothic style, especially in ecclesiastical buildings, was far beyond any thing in Grecian or Roman Architecture. Of the former, indeed, very few remains of any kind are standing; and the simplicity of construction in these is their principal characteristic. Architecture, in the hands of the Romans, became much more complex: but even their works are chiefly distinguished by their grandeur. The exquisite lightness and sublimity of the cathedrals of the middle ages was the result to "which old experience did attain," after numberless successive essays, each more daring than the preceding one^z. The perfection of which this style is capable needs no comment; we have monuments in our own country which can never be equalled by any modern works. The skill displayed by our ancient architects and masons in carrying up pinnacles and spires, poising lofty arches, tier upon tier, on slender shafts, spreading out fretted ceilings, and suspending pendent groins, make imitation almost hopeless.

————— "Doomed to hide her banished head
For ever, Gothic Architecture fled;
Forewarned, she left in one most beauteous place,
That much might of her ancient fame be said,
Her pendent roof, her window's branchy graee,
Pillars of cluster'd reeds, and tracery of lace*."

2. The expense of labour in works of the Gothic style greatly depends upon the mouldings which adorn the openings and projections. The strong effects of light and shade which delight the eye in the best ancient examples are produced by curves and indentations of the utmost practicable depth: and these are not to be executed without much patience and careful attention.

z ——— "Certain it is, that the Gothic churches, whatever be the peculiar manner of their æra, present beauties to every eye. We cannot contemplate them without discovering a majestic air, well worthy of their destination, a knowledge of what is most profound in the science and practice of building, and a boldness of execution, of which classic antiquity furnishes no examples." — Dallaway's Observations, p. 81.

* "The Economy of Monastic Life;" a poem, by the Rev. T. D. Fosbrooke, 4to.

Even the ascertaining and setting out correctly the proper curves of tracery, is not always an easy task^a.

3. The disadvantages under which modern artificers labour, when first put to the execution of Gothic Architecture, can hardly be apprehended by any one but a practical builder. Experience gradually lessens this difficulty; but until workmen can be better educated, it is in vain to expect from them proofs of skill equal to those of their predecessors. Before the disuse of the Gothic style, a fund of practical knowledge existed, which had been accumulating for centuries; every variation of style included some improvement in execution, though not always a better taste, but all the secrets of art which the ancient masons possessed are lost to us^b. There can be no doubt that the infinite variety, the spirit, and originality, observable in the knots and small carvings of Gothic buildings, are owing to their having been designed and executed by the same individuals. How poor do the flat casts, stuck about modern buildings, appear, when compared to these! Such workmen must have had considerable skill in drawing; and some instruction in that art would wonderfully improve the talents of modern mechanics. In our times the mason and carpenter are of much less consideration than they were three or four centuries back: commerce has superseded their arts, and they have fallen into ignorance. An ingenious lad, the son of a substantial yeoman, when put apprentice to a master-builder, sinks, for a time at least, beneath the rank of his family; he is hardly company for his brother, who stands six days in the week, in full dress, behind a linen-draper's counter; and yet he has chosen a profession which requires a hundred times more intellect. A sufficient distinction is not made between the mere labourer, who drudges and carries burthens, and the artificer capable of executing the best parts of Architecture. The latter ought to be encouraged to acquire a better education, and especially some instruction in drawing; and his pay ought to be proportionally higher, according to his abilities: so that a clever man, though not possessed of a capital to enable him to become a master, might support himself well by steady exertion, and take a respectable place in society.

^a A late eminent architect in the north of England, exclaimed one day in great wrath, "I hate this Gothic style; one window costs more trouble in designing than two houses ought to do!"

^b Whatever secrets the mystical fraternity of Freemasons possess, no elucidation of the Gothic style can be expected from them. Inigo Jones and Sir Christopher Wren are both in the catalogue of their grand masters, of course were in possession of all the *arcana*, and yet both showed their incompetence in what they attempted of this style.

4. The excessive refinement of modern habits occasions much difficulty in domestic Architecture. So much must be reserved for the *fitting up* of a house, to satisfy fashionable ideas of comfort and convenience, that little more can be allowed for the fabric than naked walls and roof. Even in the interior there is nothing architectural: the entrance is restricted to dimensions of mere convenience; the staircase has lost all the dignity which bold mouldings and carving had given to the designs of Jones and Wren, and its rails have dwindled into sticks, under notions of lightness; the rooms are little better the upholsterer, not the architect, is the artist to be consulted, and a profusion of drapery covers every thing. Churches, it might be thought, would preserve something of the dignity of Architecture; but whilst we see the interior of grand ancient churches blocked up with partitions and galleries, enclosing a few snug warm seats, and the rest abandoned as useless, no more space can be allowed to a modern one than is absolutely wanted to contain the people. The above remarks on the difficulties of applying the Gothic style to domestic buildings, have been suggested by a desire of improving modern practice. Let ancient churches furnish models for modern ones; and ancient mansions serve for the decoration of modern ones. Castles can very rarely be copied with success; for not only grand dimensions, but a commanding site, are requisite. The imitation of an abbey also requires certain circumstances of situation and accompaniment, which ordinary grounds will not afford. Amidst trees of venerable age, a large mansion may take all the style of monastic buildings^c. The towered gate-house, the cloister, the refectory, &c., may serve very conveniently for modern uses, without losing their proper characters: and towers, and stair-turrets, judiciously raised, will give picturesque effect, without appearing as forced conceits. Houses of inferior size must assume a style of less importance; many country halls of the 16th century may afford useful hints, especially for the exterior; but the grand features of the castle and abbey are generally inapplicable. By a judicious attention to appropriate models, a modern residence, of whatever size or character, may be constructed in the Gothic style, without departing

^c The great size of the church forbids any representation of that part of an abbey. In those monasteries which were inhabited after the dissolution of such religious establishments, the church was sometimes quite pulled down. Fonthill, the grandest imitation of monastic Architecture, has one great inconsistency of plan; viz. the whole is formed into the resemblance of a church; whereas, the ancient abbeys were planned in courts, and the church was only a part, though the grandest part.

from sound principles of taste. Some modification of ancient precedents must be allowed, for an absolute fidelity will frequently prove incompatible with convenience; but as few deviations as possible should be gone into; and, above all, nothing should be attempted which is inconsistent with the situation and character of the place, or which cannot be executed on a proper scale of dimensions. If the making a fortune be the only aim of the young architect, he may content himself with looking well to the profits of his profession: but if he aspires to an honourable name amongst the immortal sons of art, let him compare his designs with the best ancient examples; and should the expenses necessary to a perfect execution of them be denied him, rather decline an engagement, than disgrace himself by the production of an insipid caricature.

EDWARD JAMES WILLSON.

Newport, Lincoln, 28th Nov. 1822.

Specimens
OF
GOTHIC ARCHITECTURE.

HAMPTON COURT PALACE, MIDDLESEX.

(Built about the Years 1520 and 1540.)

THERE are few places more interesting to a reflecting mind than the royal palace of Hampton Court. A solemn stillness pervades its spacious courts and chambers of state; and whilst the visitor surveys them at leisure, a train of affecting incidents, which crowded almost two centuries of its history, seem to pass before him like a dramatic pageant, the scene delightfully closing with "The Rape of the Lock," and all its mimic circumstances, so inimitably portrayed by Pope.

Hampton Court appears to have been only an ordinary Manor-house till the early part of the reign of Henry VIII.; when Cardinal Wolsey began to erect a most extensive and sumptuous residence for himself and his numerous attendants. The rising grandeur of the place exciting the jealousy of the king, Wolsey resigned this new palace to his highness in 1526. The buildings were carried on during several years, and Hampton Court became a favourite royal residence. Charles I. was detained here by the parliamentary army in 1647. After the extinction of monarchy it was sold by parliament, when Cromwell procured it for his own residence. It reverted to the crown at the Restoration. William III. took down a great portion of the chief apartments, and re-built them according to designs by Sir Christopher Wren, about the year 1690. From the death of George II. this palace has never been the seat of the court; and the state apartments have remained unoccupied ever since.

The ancient buildings of Hampton Court are highly interesting to the architect as examples of a very late use of the Gothic style; the introduction

of Italian taste being carried no farther than into some ornamental details. The whole of this vast structure is built of red brick*, capriciously interlaced with dark-coloured bricks, in diagonal lines, the windows, doors, and prominent ornaments, being of stone. It would be almost impossible to distinguish what was raised by the cardinal; as the royal arms, with various badges and ciphers appropriate to king Henry, are set upon all the chief buildings: and the royal works appear to have preserved the style adopted by Wolsey.

PLATE I. — (A.*) PARAPET AND TURRETS OVER THE WESTERN ENTRANCE.

A SUCCESSION of three gates, with towers over them, leads from the western front to the interior of the palace, where king William's buildings join to the ancient courts.

The embattled parapet, here represented, has a very light, airy effect; the tracery being all pierced, as is shown on the plan. The pinnacles, formed into slender copies of the turrets, instead of shooting up into pointed spires, as in earlier buildings, are peculiar to the latest period of Gothic taste. The same sort of pinnacle is seen upon the battlements of the hall, and in other parts of the palace.

PLATE II. — (B.*) GABLES OF THE GREAT HALL AND WEST FRONT.

THE *Gables of the Great Hall* exhibit a very uncommon outline, corresponding to the pitch of the roof, which is cut off obtusely at the apex. The upper part only is here shown, with sections of the open parapet on the top. The griffon on the finial was one of the supporters of the royal arms, as borne by Henry VIII. Such figures, holding metal banners as this does, were favourite decorations for buildings at that period†. The two small windows, partly shown, are inclosed within by the timbers of the roof.

The second subject of this Plate is a *gable in the west front of the palace*; a similar one corresponds to it on the other side of the entrance. The form of these is very picturesque and pleasing. The little turrets resemble those

* "The effect of brick is gloomy, although partially intermixed with stone; and so overpowering is that gloom, that no correctness of architectural form, or distribution of parts, can counteract it, even in such an instance as the palace of Hampton Court."—DALLAWAY'S *Observations on English Architecture*, 191. The vast extent of Hampton Court, and the grand forms of the ancient buildings, necessarily produce an imposing effect: but the materials still betray their meanness. The chequered lines of dark brick, very common in buildings of that age, are symptoms of degenerate taste.

† See Vol. I. page 32, of this work.

upon the entrance-tower; and the animals, serving as crockets, correspond to the decorations of the hall.

C. Enlarged section of the cornice beneath the window. D. Section of the coping, on a larger scale than in the elevation.

The plan of the windows is shown at the bottom.

PLATE III. — (C.*) CHIMNEY-SHAFTS IN THE FIRST COURT.

THE English mansions of the 15th and 16th centuries frequently exhibit chimneys of very beautiful forms, and highly decorated. The ancient parts of Hampton Court are much embellished by chimneys, which rise above the battlements like slender turrets, variously grouped. This Plate shows two specimens of these chimneys. They are constructed of fine red brick, moulded and rubbed with the greatest nicety. The fretwork on the shafts shows many different patterns, and the shafts vary in plan; some being circular, some square, but set together diagonally, some octangular: their elevations do not vary much, and all have the same sort of basement, and embattled capital. The first specimen has the different shafts carried up solid; in the second, and in most of the rest, these are separate, which produces much the best appearance.

The letters a. a. b. b. refer to the plans of the shafts; c. to capitals, of which the curved outlines must be remarked; these being very prominent in the actual examples, and having a fine effect.

PLATE IV. — (Z.) CHIMNEY-SHAFTS IN THE FIRST COURT, &c.

THESE specimens differ from those in the preceding Plate, as to ornamental details; but with a general resemblance of form. a. b. refer to the points at which the plans were taken, in both examples. The lines of the plans will be best understood by comparison with the elevations*.

PLATE V. — (H.*) ELEVATION OF PART OF THE INNER COURT.

THIS elevation may be taken as a fair specimen of the style of Hampton Court, in its inner buildings; the outer courts having only two stories, resembling in their windows the upper and lower rooms of this elevation. The liberty with which the old English builders proportioned and distributed their windows is here shown. That scrupulous attention to uniformity, which destroys the internal convenience of many modern houses, only com-

* These specimens may be compared with those in Plate LXVI. Vol. I.

menced with the Italian style. The windows of the larger chambers of Hampton Court have two *lights*, or *panes*, in height; those of inferior rooms have only one; and both descriptions vary in breadth, from the broad *range-window*, next to the turret in this plate, to single lights in closets and stairs. They are all framed with stone, and all are without *hood-moulds*, which, with cornices so near above the windows, were not required.

PLATE VI. — (W.) ORIEL WINDOW ABOVE THE SECOND GATEWAY.

THE front of the gate-tower, between the first and middle courts of the palace, is here represented in part. The oriel, or bay-window, forms the most prominent feature*. Windows of similar construction, but varying a little in detail, are set over the outer and inner fronts of the first gate. The royal arms are carved in bold relief, and extremely well executed. The section of this window shows its projection; which deserves to be well considered by the practical artist. The arch of the gate beneath is of a rounder sweep than was usual at that time; and is perhaps less graceful on that account.

A. Plan of the window. B. Moulding of the gate, in an enlarged section.

PLATE VII. — (X.) ARCH, GROINING, &c. TO SECOND GATEWAY.

THE form of vaulting, here displayed, has been frequently termed the *fan-groin*, from the manner in which its tracery seems to expand. We find this elaborate form of vault on a grand scale in the royal chapels of King's College, Cambridge; St. George, Windsor; and Henry VII., Westminster: also in the choir of Bath Abbey, &c. The outer gate of Hampton Court has a vault of similar workmanship; and the oriel of the great hall displays the *fan-groin*, with pendants on a small scale, with extreme beauty and delicacy.

The stones of which this vault is formed are marked at the joints; the sweep of the diagonal rib is drawn in dotted lines upon the plan; with several other particulars necessary to the full development of the construction.

* This window may be compared with one in the Chancellor's house, Lincoln.—See Plate LVIII. and page 13, of Vol. I. That window has a much freer and bolder projection, and of course a better effect, of which the elevation does not give a sufficient idea. The gate opposite to this in the inner quadrangle of Hampton Court, has been modernized, the date of 1732 showing the time of the alteration. The architect has attempted something *Gothic*, but finding himself unequal to the execution of a vaulted roof like the others, has substituted a wretched imitation in stucco; and instead of an oriel over the gate, has put up a window of his own invention, too contemptible to be described. The disgrace consequent on such *inventions* should warn modern artists to study the ancient works before they *invent*.

A. Perpendicular section of the structure. B. Horizontal delineation. C. Plan of the entrance on a small scale. The opening on the left leads, by a spacious flight of steps, from this gate to the great hall.

PLATE VIII.—(A.) GREAT HALL: TRANSVERSE SECTION OF THE ROOF.

THE roof of the Hall of Hampton Court has been noticed as the most florid in its decorations of any in the kingdom. That of the hall of Christ Church, Oxford, built by Cardinal Wolsey a few years earlier, is much more simple, and scarcely less beautiful. The roof of Crosby Hall may also be compared to it, though this is by far the finest; in richness of effect it can hardly, indeed, be exceeded: in grandeur, Westminster Hall proudly maintains a superior claim*.

The construction of one *principal* is shown in this Plate; half in section, half in elevation. The flattened pitch which it takes at top is very uncommon: the Chapter House of Canterbury Cathedral may have been taken as a model, the roof of that structure being of similar shape externally. The principals of this roof follow the distribution of parts adopted in the earlier structures of Eltham and Westminster Halls; each consisting of an arch, supported by two half-arches. The curved ceilings in the upper part of this roof, with the lesser pendants descending from them, are peculiar to it.

PLATE IX.—(B.) LONGITUDINAL SECTION OF THE ROOF.

THIS Plate, with the preceding one, will explain the mechanism of the whole frame of the roof, which consists of seven bays in length. In the details of ornament, several mouldings and figures partake of the Italian style; and the royal arms and crown, with various badges, and particularly the initial letters H. J., fix the date of its completion to the years 1536, or 1537; Jane Seymour, Henry's third queen, being married to him in 1536, and dying at Hampton Court the next year.

a. One of the larger pendants. b. c. Pendants of the second and third tiers. The plans of these parts are given beneath the elevations.

d. One of the stone corbels from which the roof springs.

* See pages 17, 18, 19, 20, 21, and 22, of Vol. I.; with the Plates there referred to. The hall of Hampton Court measures 106 feet by 40, and 45 high in the walls. That of Christ Church, 115 feet by 40, and 50 high. The hall of Trinity College, Cambridge, is 100 feet by 40, and 50 high. It was built in the same reign, and in imitation of that of Christ Church; but plainer in decoration.

The east and west ends have each a great *gable-window*, such as is shown in Plate A. The sides are lighted by windows similar to that in Plate B. An oriel, reaching from the floor to the roof, projects from the south side, at the upper end of the hall, filling the space of one bay. The panels in the ceilings of the roof were originally painted blue; the projecting parts showing the colour of the oak. In a late repair the whole has been painted: the panels blue, the frame-work and ornaments of a colour intended to represent oak; but the tint is far too raw and glaring. The nut-brown colour in Christ Church hall, set off by gilding on the ornaments, would have afforded an excellent pattern.

PLATE X.—(V.) ELEVATION OF THE MUSIC GALLERY IN THE GREAT HALL.

THE chief entrance to the halls of ancient mansions was almost invariably placed on one side, behind a wooden screen, which inclosed the space of one bay, at the lower end of the hall. Other doors, communicating with the kitchen, and its attendant offices, also opened into the passage formed by the screen; above which was a loft for the minstrels, who always played at great feasts. The screen was generally divided into three compartments, leaving two openings, through which the company passed, and servants brought up the dishes.

This elevation shows one opening of such a screen in the hall at Hampton Court. The front of the gallery above has been destroyed*. The cornice

* This was probably done when a temporary theatre was erected within the hall in 1718, which continued to block up the interior of this magnificent room till 1798. As only a few specimens are taken from the hall of Hampton Court, it may be useful to add in a note the particulars of its description already given. The south side occupies the breadth of the inner principal quadrangle of the palace. It is raised upon a low story, designed for cellars, or butteries. The roof has been described. Originally a lantern was raised upon it, over the hearth;—(see note in page 18, Vol. I. on such hearths and lanterns) and the four turrets, which rise at the angles, were finished by cupolas covered with lead. Deprived of these ornaments, the roof appears rather too prominent; but it still rises above the surrounding buildings with a most noble effect. A vast number of interesting old portraits, which now remain in this palace and in that of Kensington, many of them in obscure situations, might be advantageously transferred to this hall. Its walls, despoiled of the tapestry which used to adorn them, now look naked. The hall of Christ Church is thus adorned with portraits, which make a magnificent show. Those now dispersed in the chambers of Kensington and Hampton Court, if thus collected, would make this hall a most valuable national gallery. An interesting view of the Hall of Hampton Court, is engraved by Vardy: and other views, internally and externally, are given in Lysons's "Environs of London." A view of Hampton Court, drawn by Holbein, was engraved by the Society of Antiquaries, for Vol. II. of their "Vetusta Monumenta;" as also was

seems to have lost some fretwork, the grooves for such an ornament appearing under the mouldings. The sections, &c. of the details require no description. The badges and cipher of king Henry appear amongst the ornaments.

PLATE XI. — DOORWAY ON THE NORTH SIDE OF THE GREAT HALL.

THIS Door led from the *high place* of the hall to the *great chamber*, the drawing room of modern times. The manner in which this door is recessed deserves notice. It produces a very good effect in the actual subject. The door itself is quite plain, having not the least ornament excepting the iron handle, or knocker, which is pierced, and moulded into the form of a portcullis, one of the badges of the house of Tudor.

PLATE XII. — (D.*) ELEVATION OF THE ORIEL, AND TWO OTHER WINDOWS IN THE WITHDRAWING CHAMBER.

THIS apartment adjoins to the upper end of the hall, to which it was an immediate appendage, serving as a more private room, to which the ladies retired from the noise and parade of the hall; and where suppers and evening banquets were frequently served. The plan resembled a hall, being entered at the lower end, and having an oriel window near to the high-table. This Plate shows part of the front, of which the oriel is the most distinguishing ornament. The long window next to it is of very uncommon proportions. Three or four other windows, placed very high, range from the oriel to the lower end of the room. The walls retain their ancient tapestry, part of which is shown in the Plate*.

PLATE XIII. — CEILING OF THE WITHDRAWING CHAMBER; PLAN AND SECTION.

THE ceiling of this apartment is formed of wood, painted and gilt. The surface is divided into compartments by moulded ribs, the principal intersections

another view, taken on the side next to the Thames, from a painting belonging to Sir Joseph Banks. Both these views show that the buildings taken down by king William were exceedingly irregular, and many of them of later date than those raised by Henry VIII. The turrets on the hall and gates, which now have only battlements on the top, were then crowned with cupolas and finials. One of these leaded cupolas, ornamented with crockets, is yet remaining: many such formerly adorned the royal palace of Richmond, now demolished.

* Scenes in the siege of Troy, with certain allegories, &c. form the subjects. In that part shown in the Plate are seen the Fatal Sisters carried forward in a chariot, prostrating and bearing down multitudes of all ranks in their progress. Over the chimney, on small pieces of tapestry, are the arms of Wolsey, impaled with those of his archiepiscopal see of York.

of which descend in small pendants, intermixed with carvings of the initials H. J., the rose, &c., in wreaths of foliage; from which this room appears to be of the same date as the hall. The section shows the depth and outlines of the pendants and ribs. The plan shows the projection of the oriel, which is rather singular in forming a semi-circle*. On the outside it looks very well. The interior of this apartment is altogether grand and interesting. A passage has been erected across the lower end; a modern door has been cut through the upper end of the hall into it; and the fire-place is modernized; but its ancient state is mostly preserved in other particulars.

ST. MARY'S CHURCH, OXFORD.

ST. MARY'S, or the University Church, Oxford, was built in the reign of Henry VI., John Carpenter, bishop of Worcester, formerly president of Oriel College, being a principal benefactor to the work†. It is a spacious, light, and elegant structure; a fine specimen of the greater parochial churches of the 15th century. Plans, half section, and half elevation of the spire, are given in Vol. I. Plate LXXII. of this work.

PLATE XIV.—TRANSVERSE SECTION OF THE NAVE AND SOUTH AILE.

THE *Transverse Section* is taken across the west end of the nave and south aile. The roof, which is of timber, of a very flat pitch, with arched spandrels over every column, is shown in this Plate, together with the thickness of the side-walls and arches, with the windows of the west front, &c.

PLATE XV.—COMPARTMENT OF THE SOUTH SIDE OF THE NAVE.

THE second Plate taken from this church, gives the elevation of the first bay, or "*Compartment of the South Side*" of the nave, from the west end. The

* The Prior's chamber, in Castle-Rising Monastery, had a window of nearly similar plan.

† The steeple, which constitutes a principal object amongst the magnificent buildings of Oxford, is set on one side of the nave, about the middle of the length of the church. "In the reign of Henry VII. the university church of St. Mary was built by John Carpenter, bishop of Worcester, and formerly provost of Oriel College. The choir, at least, and the spire, rose in consequence of his benefaction."—DALLAWAY'S *Observations on English Architecture*, p. 123. This account is evidently erroneous; for bishop Carpenter died in 1477, long before Henry VII. won the crown: and the tower and spire are of a very different style to the church, and appear to be of the preceding century.—See an Elevation of the whole Steeple, in "*Specimens of Gothic Architecture, selected from Ancient Buildings at Oxford:*" drawn by F. Mackenzie and A. Pugin; and published by J. Taylor, High Holborn; 4to. sixty-one plates.

nave and ailes contain seven bays in length. The choir has no ailes. All the details of workmanship have been finished with scrupulous attention, and an effect of great neatness is produced, without the boldness and strength which distinguish the fabrics of an earlier style.

a. Enlarged plan of a column. b. Section of the mouldings of one of the principal arches: where we may notice, that these arches do not take the flattened sweep of those in the side window. c. Jamb of a window enlarged.

PORCHES AND ENTRANCES.

PLATE XVI. — (T.) SOUTH DOOR OF IFFLEY CHURCH, OXFORDSHIRE.

THE church of Iffley, near Oxford, is one of the most curious architectural monuments remaining in the kingdom. The nave, tower, and choir, retain their original forms, with the exception of a part added to the east end of the chancel, and a window or two which have been altered. The style of this interesting fabric is what has often been termed Saxon; but it appears, from the ornaments, to be scarcely of earlier date than the beginning of the 12th century*. The doors are remarkable for the depth and richness of ornament of their jambs and arches. The second moulding, from the outside of the arch in this entrance, shows the parent form of an enrichment, exceedingly common in works of the 13th century.—See Pl. V. and p. 8, of Vol. I.

PLATE XVII. — (K.*) WESTERN DOOR OF ST. SAVIOUR'S CHURCH, SOUTHWARK.

THE style of this entrance indicates its having been erected in the early part of the 15th century; and a more beautiful specimen cannot easily be found. It exhibits the superior elegance of the simple pointed arch, when compared to the compound ones, which prevailed in most works of this century. The bold projection of the arch, and the depth and precision of the many mouldings which fill it, deserve the study of those who attempt the execution of Gothic architecture. Without adhering to these particulars, nothing better can be expected than such bald and meagre designs as disgrace too many modern buildings.

The ornaments of wood upon the doors are much mutilated; but have been carefully made out and delineated. The stone-work is also somewhat

* See Vol. V. of "Architectural Antiquities," by John Britton, F.S.A., for ground plan, and five other Plates of this church.

decayed, and blackened with smoke. The label, or hood-mould, being entirely wanting, no attempt has been made to fill up the deficiency, lest the fidelity of these *specimens of ancient architecture* should be brought into doubt.

a. Plan of the mouldings and shafts of the jambs. b. Mouldings of the arch. c. Capitals of the shafts, or little columns, with their plan enlarged.

PLATE XVIII. — (E.) DOORWAY OF MERTON COLLEGE, OXFORD.
DOORWAY OF CHRIST CHURCH.

THE first of these specimens exhibits a neat and pleasing example, without much ornament. It can hardly be earlier than the 15th century, but has no peculiarity to mark its date precisely. The mouldings of the jambs ought not to end abruptly; some repair has probably taken away the original plinths.

a. Section of the mouldings on a large scale.

The second specimen is taken from the buildings begun by cardinal Wolsey in 1525. This doorway seems to have been enlarged by cutting away part of the inner mouldings of the jambs and arch, which now end rather abruptly: the hood-mould appears too broad, in proportion to the jambs. The cross-keys, carved in one of the spandrils, probably refer to the founder.

b. Section of the jamb, enlarged: on which, as well as that of the preceding subject, and others in this work, it may be observed, that the manner in which the breadth and projection of each moulding is set out by lines, makes them much more easily understood by workmen, whether wood or stone be the material.

PLATE XIX. — PORCH OF ST. MICHAEL'S CHURCH, OXFORD. PORCH
OF TRINITY CHURCH, CAMBRIDGE.

THE porch generally attached to the south door of a parish church, was anciently used in solemnizing matrimony, and for several other rites of the liturgy. Such an appendage affords a most comfortable shelter to the entrance of a church, as well as an appropriate ornament; and it is to be regretted that so many should have fallen under the *beautifying* hands of tasteless parish-officers.

The first of these specimens appears to be of a date not earlier than the reign of Henry VIII.; the style of its elevation wanting that sprightliness and free outline which is found in times of a better taste. The absence of buttresses at the outward angles, the position of the small columns, with the straight cornice above them, the details of the tabernacles, and of the

principal arch, as well as of the vaulted roof within, have all some indications of a degenerate style.

A. Elevation of the front. B. Section along the centre of the roof. C. Plan. a. Canopy of the niche, in elevation and section.

The second of these specimens appears to be of rather earlier date than the preceding one; and the proportions and general design are much more graceful. The buttresses, with their pinnacles, and the sloping lines of the gable, seem to harmonize, and produce a pleasing elevation. The inner doorway has a low arch of four centres.

A. Elevation of the front. B. Section of the whole porch. C. Ground-plan of one-half.

PLATE XX. — GATEWAYS OF KING'S COLLEGE, CAMBRIDGE.

THE original plan of King's College, Cambridge, was laid out on a scale of extent and magnificence suitable to the chapel; but the troubles that distracted the reign of its royal founder, and at length deprived him both of his crown and life, prevented his making much progress in its building; and though, amidst all his misfortunes, the king was careful to settle funds for the future erection and endowment of his college, the utmost security of legal provisions failed to protect his munificent intentions, after his power was wrested out of his hands. Immediately after the deposition of Henry VI. the College buildings were stopped, and no part was ever completely raised excepting the chapel, and that not in much less time than a century from the foundation*. The two specimens in this Plate are taken from a court situated on the north side of the chapel, having buildings on three sides, of the age of the founder. Dr. Fuller says, this "mean quadrant was at first designed only for the choristers †." *Mean* undoubtedly it was, compared to the grand quadrangles described in the plan of the college; and the chief ornament of these buildings, the entrance-tower, never attained to half its proper elevation; but, imperfect as these buildings are, they exhibit an interesting monument of architectural taste ‡.

The first *specimen* (A.) is taken from the inner front. The mouldings of the

* The first stone was laid by king Henry the Sixth, in 1441. The choir was not finished in 1534.—See Britton's "Architectural Antiquities," Vol. I. Dallaway, Dyer, Harraden's "Cantabrigia Depicta," 4to. 1811.

† History of the University of Cambridge, p. 73, folio, 1655: bound with his Church History.

‡ See the Will of king Henry VI., in Nichols's "Collection of Royal and Noble Wills:" also the Will of Henry VII.

principal arch are not carried on in the jambs, where only a plain chamfer takes place*. Something stiff and forced is observable in the turn of the upper member of the arch, and the manner in which the finial is carried up into a pedestal to the niche above it. The windows on either side of this niche are remarkable for consisting of single lights only, in breadth: their details are elegant, particularly the *casement*, studded with knots of foliage.

a. Section of the archivolt mouldings. b. Perpendicular section of the gateway.

The second *specimen* (B.) represents the outward front of the entrance, exhibiting a much greater display of ornament than the inward one. It is much to be regretted that so beautiful a composition should have been left imperfect. Such a specimen may be compared to "the fair Corinthian porch" of classic antiquity. Nothing could be added to its enrichments; and yet no part appears loaded with ornaments. Perhaps the curious little figures of angels, which range along the straight line over the arch, had better have been omitted †, leaving the simple moulding to define the two stories: the rest of the composition seems faultless. Unfortunately, the upper story, which undoubtedly made part of the design, as well as the pinnacles and battlements for the top, are totally wanting. The heads of the windows and tabernacles might be perfected, from what is actually finished in the inner front: but a mere fragment as it is, the careful artist may select from it many hints of beautiful design, though such an elaborate work will very rarely be undertaken ‡.

a. Section of mouldings to the great arch. b. Perpendicular section of the gateway.

PLATE XXI. — (S.) DOORWAY OF ALL-SOULS' COLLEGE, OXFORD. DOORWAY OF THE HOTEL DE GUISE, CALAIS.

THE College above-mentioned was founded by Henry Chichele, archbishop of Canterbury. The buildings were begun in 1437. Of these but little is

* The curious gateway to the Inn at Fotheringhay, built in the reign of Edward IV. has such a moulded arch, with plain jambs.—See "Historic Notices" of that place, by Rev. H. K. Bonney, Archdeacon of Bedford.

† Such figures, on a much larger scale, are found in the royal chapels of St. George, Windsor; and Henry VII. Westminster. In this manner almost every bold embellishment of architecture may be traced to small and timid essays.

‡ The society of King's College have long meditated grand improvements in their buildings; and it may be hoped, now Gothic architecture begins to be understood, that something worthy of their matchless chapel will be erected: but we shall never see the original plans equalled.

now standing, undisguised by modern alterations*. The front, towards the High Street, extended nearly two hundred feet in length, in two stories of chambers, embattled, and adorned with several bay-windows, and with two towers of entrance. One of the latter is yet standing, a lofty and grand structure, but little mutilated †. The rest of this venerable range of building is shockingly disfigured by wooden window-frames, and various alterations of the roof and chimneys. The Doorway in this Plate has nothing to boast of, but neatness and appropriate finishing.

a. Section of the label. b. Section of the jamb.

The Doorway copied from the *Hôtel de Guise*, is rather more simply ornamented in the arch and spandrils, than that from All-Souls. The projection of the base-moulding is rather more than common. Calais being subject to the English government at the time, and long after the erection of this building, its introduction amongst specimens of English architecture cannot seem improper.

a. Section of the hood-mould. b. Mouldings of the jambs.

PLATE XXII. — GATEWAY OF THE HOTEL DE GUISE, CALAIS. GATEWAY OF ALL-SOULS' COLLEGE, OXFORD.

THESE entrances are of a greater size than those in the preceding Plate, and their mouldings are proportionably increased: in general style and date they accord with the foregoing specimens from the same buildings.

The Gateway from the *Hôtel de Guise* is richly moulded, and the plinths and bases are wrought with particular exactness.

a. Spandril, containing a blank shield. b. Mouldings of the jamb.

The hood-mould of the *Gateway at All-Souls'* follows the turn of the arch, as well as being carried out in square lines, which reduplication has not a pleasing appearance. It might be adopted as a novelty. The arms are also a needless application of ornament ‡, placed as they are: in the spandrils they would have been much more appropriate.

a. Capital and plan of one of the boltels, or shafts of the jamb. b. Plan of one jamb. c. Mouldings of the arch.

* The bad style of the new quadrangle in this college has been noticed in the Remarks on Architecture, prefixed to this work, p. xi.

† It is engraved in "Specimens of Gothic Architecture at Oxford." 4to.

‡ The bearings are those of Chichele, impaled with the see of Canterbury. The archbishop died in 1443. The buildings were finished about a year after.

PLATE XXIII. — DOORWAY ON THE NORTH SIDE OF ST. MARY'S CHURCH,
CAMBRIDGE.

THIS Church was begun to be rebuilt in 1478, and finished in 1519, excepting the tower, which was not completed till 1608. Alcock, bishop of Ely, a prelate well skilled in architecture, greatly assisted in the work: and the interior, at least, of the church is light, and well designed. This Door is a neat example of the latest style. The roundness of the arch, and the panelled doors, are of the fashion prevalent in Henry VIII.'s reign. The badges belonged both to that monarch, and to his father.

The ornaments, mouldings, &c., are fully displayed in elevations of the inside and outside, and a perpendicular section of the arch. The mouldings of the interior are uncommonly pretty.

a. Plan of one half. b. Plan of the corresponding side, with half of the arch. c. Mouldings of the jamb. d. Mouldings of the arch. e. f. Base and capital of the shafts in the jambs. g. h. Flowers in the inward mouldings.

PLATE XXIV. — DOOR IN THE CLOISTERS OF NEW COLLEGE, OXFORD.
DOOR IN THE SCREEN OF EDWARD THE CONFESSOR'S CHAPEL,
WESTMINSTER ABBEY.

NEW College, Oxford, was founded by the celebrated William of Wykeham, bishop of Winchester, 1380, and the society entered the new buildings in 1386. This prelate had been much employed by Edward III. in attending to the royal buildings; and his skill in architecture was a principal cause of his promotion. The style prevalent in his works is distinguished by solidity and bold proportions: exhibiting a happy medium between the severe simplicity of the early Gothic, such as we see it in Salisbury and Lincoln Cathedrals, Beverley Minster, &c.: and the gorgeous accumulation of minute ornaments, displayed in the royal chapels at Cambridge, Windsor, and Westminster.

The little specimen shown in this Plate, is quite in Wykeham's taste. The details of ornament on the door will easily be referred to the elevation, by attending to the letters marked on the corresponding parts. The upper half of this door is perforated, with light bars in the openings.

The second specimen is of later style, and more richly decorated, but bearing a general resemblance to the door from New College. This is taken from the eastern side of the screen, behind the high altar in Westminster

Abbey. There are two such doors, one on each side of the altar. The original lock, and plate for the ring-handle, are ornamented suitably to the wood-work, and have been drawn as part of the details; such minutiae being requisite to a perfect imitation of the style.

PLATE XXV.—DOORWAY IN THE VESTIBULE OF ST. STEPHEN'S CHAPEL,
NOW THE HOUSE OF COMMONS, WESTMINSTER.

ST. STEPHEN'S Chapel was a collegiate foundation, appropriate to the royal palace of Westminster, where our ancient kings usually kept their court, when not at their country palaces for the sake of hunting. This chapel was rebuilt in a splendid style by Edward III*. But though the skeleton of the fabric is yet standing, its beauties have been almost totally obliterated by successive alterations. The beautiful entrance, engraved for the title to this volume, remains yet perfect, in the vestibule, or lobby, as it is called, at the west-end of the chapel. It is much in the style of William of Wykeham's architecture. The arch and its canopy are very gracefully curved; the series of quatrefoils round the arch form rather an uncommon ornament. The whole composition is rich, and well supported by appropriate details; but those are comparatively simple, to the enrichments which the succeeding century exhibited.

WINDOWS.

PLATE XXVI.—(G.) WINDOWS AT OXFORD.

THESE five specimens of arched windows are taken from different churches at Oxford.

Nos. 1 and 4, from the parish church of St. Mary Magdalen, are of the style prevalent in the middle of the 14th century. No. 2 is of the 15th century: this window affords a good example for the chancel of a church. The mullions are remarkably light in proportion to the openings; the jambs are bold, and deeply recessed. It belongs to St. Peter's in the East, a fabric of venerable antiquity; but altered in many parts at different times. No 3, in the transept of Merton College Church †, is also of the earlier style of the 15th

* The new works began in 1330; the embellishments of painting and gilding within the chapel were carried on in 1360.—See the folio Descriptions and Plates published by the Society of Antiquaries; also Hawkins and Smith's "Antiquities of Westminster," 4to.

† The parochial church of *St. John Baptist, in Oxford*, was appropriated to Merton College soon

century: it forms an elegant window. No. 5, from the choir of the same church, is of older date: the tracery and form of the arch are both rather uncommon.

PLATE XXVII.—(K.) CIRCULAR, OR CATHERINE-WHEEL WINDOW,
WESTMINSTER ABBEY.

THE north and south ends of the transept in Westminster Abbey, have each a large window of this description in the upper story. They are of later style than the fabric of those parts of the church, and were probably added to it in the reign of Richard II.; at which period a large porch was built at the north end of the transept, since removed. These windows are highly ornamental to the church, especially on the outside. One fourth of the southern window is here engraved, with its details, and the dimensions of every moulding. The outlines of these windows are actually square; but a circle being the principal form in the tracery, and all the mullions being arranged according to that figure, they may be fairly classed amongst circular windows.

a. Section of one side. b. Mullion.

PLATE XXVIII.—WINDOW OF KING'S COLLEGE, CAMBRIDGE. WINDOW
OF BALLIOL COLLEGE, OXFORD.

THE first of these specimens is taken from the buildings, mentioned under Plate XX. the apartments of which, towards the court, have three ranges pretty similar to this. These windows have an air of strength and solidity; and in the actual elevation look grand and palatial. The arches of those on the principal floors are not flattened as this is, and they are something taller.

The second, in the hall of Balliol College, Oxford, is of the same date, the reign of Henry VI. The interior of the hall has been modernized; and nothing of its original architecture has been preserved but the windows, one of which is here shown. The design of this window is very graceful;

after its foundation. The choir, which serves for the collegiate body, is said to have been built by William Rede, bishop of Chichester, who died in 1385. The cross-aisles and tower are of rather later style. There is no nave; but whether that part was always deficient, or has been taken away, is not known. A large arch, under the west front of the tower, shows that a nave was at least intended. It is remarkable that the imperfect plan of this church appeared so convenient to the builders of New College and Magdalen, that both these stately chapels are formed after it; having each its choir and transept. The same plan was adopted at Wadham College.

and the lightness of its details is remarkably contrasted by the other specimen. The crossing of the plain mullion and transom looks rather meagre, and the loss of the iron grating increases the naked effect.

PLATE XXIX. — ORIEL WINDOW IN THE HALL OF JESUS' COLLEGE,
CAMBRIDGE.

THE contention for public favour between the Gothic and Italian styles was carried on for a full century after the first specimens of the foreign manner were erected in England, under Henry VIII. Many buildings of both the Universities were executed in a style decidedly *Gothic*, as late as the reign of Charles I. The outward court of Jesus' College, Cambridge, is of this era; but, without evidence of records, would appear to be of the age of Henry VIII. The window here represented has considerable beauty; the ornaments are very delicate, and well designed, particularly within the arch, and upper part of the window. The Plate gives an elevation of the interior front; a section taken perpendicularly through the centre; and half the soffit, or ceiling*.

PLATE XXX. — UPPER PART OF THE ENTRANCE-TOWER, BRAZEN-NOSE
COLLEGE, OXFORD.

THE buildings of this College were begun about the year 1510, and were chiefly disposed round a spacious quadrangular court, with a grand tower over the eastern entrance. The upper part of this tower is here represented, omitting a part of its breadth, in order to show a section of some of the projecting parts. The gateway has a very flat, pointed arch; above which rises a screen richly panelled, covering the front of one story, and finishing with the battlements shown in this Plate. The oriel, or compass window, stands behind this battlement, with a small canopied turret on each side. The two tabernacles adjoining, probably contained the statues of the patron-saints, bishops Hugh and Chad; and that between the highest windows the figure of the Blessed Virgin. The inner front of the tower shows nearly the same arrangement; and both remain tolerably preserved, excepting that the richly

* In "Specimens of Ancient Carpentry," drawn by James Smith, and published on thirty-six plates, in 4to. 1787, is an elevation of one principal of the roof of Jesus' College, Cambridge. It is framed after the manner of Eltham and Westminster Halls, in an inferior style; but filled up with many little semi-circular arches, and swelling balusters, much in the manner of queen Elizabeth's architecture.

panelled fronts, immediately over the gates, have been barbarously broken into, and the original windows displaced by wooden frames, a pair of which now disfigures each front. Altogether, the profusion of rich parts gives the entrance-tower a fine appearance; and its height must have been originally much more striking, before a third story was built upon the chambers on each side of it, about a century after their erection*.

SEPULCHRAL MONUMENTS FROM WESTMINSTER ABBEY.

PLATE XXXI.—(J.) MONUMENT OF PRINCE JOHN OF ELTHAM, EARL OF CORNWALL.

THIS young prince was second son of king Edward III., and dying at Perth in 1334, was brought to Westminster, and pompously interred. His monument was originally surmounted by a very lofty canopy, formed upon three light arches, with sharp-pointed gables, perforated, and enriched with crockets and pinnacles; with little figures of angels standing upon the finials †. In this state it was one of the most beautiful monuments of the fine architectural taste and skill of the 14th century: but the whole canopy was removed about sixty years back, and nothing but the solid tomb remains; nor has it escaped injury in many parts ‡. The Plate gives an elevation of the north side of the

* The entrance-tower of Magdalen College was partly copied in this of Brazen-Nose. The former is more beautiful, more happily situated; it is not sullied with smoke, and hitherto quite perfect: may it never be wantonly mutilated, as the venerable cloister adjoining to it has lately been!

† A view of the monument, when entire, may be seen in Sandford's "Genealogical History of the Kings of England," folio, 1677, p. 154.

‡ Mr. Gough says these ornaments were "all removed by order of bishop Pearce."—Sepulchral Monuments, I. 94. Dr. Zachary Pearce, bishop of Rochester, was at that time dean of Westminster: his feelings towards ancient monuments are severely reflected on in a letter of the Hon. Horace Walpole, 1761, who wrote to the bishop about the removal of another magnificent tomb, that of Aymer de Valence, earl of Pembroke, which the dean and chapter had actually consented to pull down, to make room for general Wolfe's monument.—See Nichols's "Literary Anecdotes," Vol. III. p. 745. The canopy of John of Eltham's monument, most probably, was thought tottering, and dangerous, being very light, and so was taken down to save the expense of being repaired. One monument did fall down at the funeral of lady Elizabeth Percy, and a man was killed by the accident.

tomb, with the statue recumbent upon it. Two of the three compartments, into which the front is divided, are represented without their enrichments, so as to point out the lines and proportions of the design. A section of one end shows the projections; and a plan of one end, with various details on a larger scale, fully display the construction of the tomb. The letters refer these details to their respective places; leaving no occasion for farther description.

PLATE XXXII. — (L.) MONUMENT FOR KING EDWARD III.

THIS monument is one of a range of royal sepulchres which surround the shrine of king Edward the Confessor. The south side of the tomb, shown in the Plate, is raised upon a basement, or lower tomb, which rises as high as the floor of the chapel, above that of the aisle. The tomb is built of grey marble, richly overlaid with ornaments worked in brass, which originally were gilt, and enamelled with colours. These ornaments have suffered much from time, and the barbarous hands of plunderers: so that the north side is quite stripped of the curious little metal statues of this monarch's royal progeny, with their enamelled shields of arms. The canopy to this, as well as several other royal tombs, consists of a flat ceiling of wainscot, suspended between two pillars of the church. This monument corresponds exactly in style and materials with that which the unfortunate monarch, Richard II., erected for himself and queen Anne his first consort, close to it*. The Plate gives an elevation of the south side of the tomb, omitting parts of the architectural ornaments, to show their design and proportions more clearly; also a view of the principal statue, which is of bronze, and lies within a rich tabernacle of the same metal, affixed to the marble slab †.

PLATES XXXIII., XXXIV. — MONUMENT OF KING HENRY V.

THE confined situation of this monument prevents it from being so much regarded as it deserves; for it is certainly the most elaborate and curious piece of workmanship about the abbey, excepting Henry VII.'s chapel and tomb. The erection of this monument, or at least an enlargement of it,

* The contracts for that tomb are printed in Rymer's *Fœdera*, and have been alluded to in the Glossary: see the term *HOVEL*.

† Edward III. died at the manor of Shene, or Richmond, in June 1377, the 64th year of his age. The countenance of his statue appears much older; but the king was so decayed, both in body and mind, that it is undoubtedly a faithful portrait.

has been claimed for Henry VII.*; but the late Mr. Gough adduced evidence to prove that it was executed within ten years of the death of Henry V., in the minority of his son and successor, Henry VI.† The tomb of the heroic prince stands within the eastern arch of Edward the Confessor's chapel, completing the semicircle of royal sepulchres‡. The floor of this chapel is raised above the tomb, upon richly fretted vaults, which extend eastward, over the aisle that surrounds this part of the church. Two grates of iron, curiously pierced, enclose the king's tomb, on which lies a mutilated image, carved in oak||. The west front has two stair-turrets, wrought in a style of the greatest richness, being entirely covered with tabernacles for statues, or perforated with tracery§. The sides of the upper chapel are also covered with imagery, and its interior was most sumptuously embellished with colours and gilding¶.

* Sandford, Dart, Pennant, &c.

† "Sepulchral Monuments," Vol. II. p. 63, &c.

‡ The place and peculiar construction of this sepulchre were fixed upon by the king himself, as is related in a Will made by him in 1413, the third year of his reign, printed in Rymer's *Fœdera*, Tom. IX. p. 289. The following passages are translated from the Latin original:—

"Also we bequeath our body to be buried in the church of St. Peter, prince of the apostles, at Westminster, amongst the sepulchres of the kings, in the place where now are contained the relics of saints. Where we will, that a *loft* [locum excelsum] be built over our body, with an ascent of steps at one end of our tomb, and a descent of steps at the other end; in which place we will that the said relics be placed.

"And we will that an altar be founded there, in honour of the Annunciation of the Blessed Virgin Mary, and of all saints, &c.

"And we will that the said altar, above our tomb, be built in such manner, that the priests celebrating at it may be seen by the people, and that their devotion may be more fervently enkindled, and God be more often glorified in his creatures."

King Henry V. died in 1422, at the Castle of Bois de Vincennes in France. His funeral was most sumptuously attended: amongst other ceremonies, "Three chargers with their riders, excellently armed with the arms of England and France, were led, according to custom, up to the high altar at Westminster."—See Gough's "Sepulchral Monuments," II., 59, &c.

|| A warrant for the making of these grates is printed in Rymer, X. 490, and copied by Gough: it is addressed to Roger Johnson of London, *Smyth*, and is dated 1431.

§ These stair-turrets were described by Pennant, with a strange carelessness, as of "open iron-work." ["Some Account of London"]. The description, in "The Beauties of England," Vol. X. Part III., is very imperfect and incorrect.

¶ All the Statues remaining about this chapel, amounting to about sixty, were drawn by the late John Carter, and published in the second volume of "Specimens of Ancient Sculpture and Painting," folio: completed in 1794.

Plate XXXIII. — Elevation of one of the front turrets, with plan, or horizontal section at A.; parts at large at B. over the door; section of pedestal at C.; and plan at large at D.

Plate XXXIV. — Section and plans of the same, with measurements and references to corresponding parts.

PLATE XXXV. — (M.) MONUMENT OF BISHOP DUDLEY*.

THIS specimen is taken from a monument in the chapel of St. Nicholas, on the south-east side of the choir of Westminster Abbey. The central compartment of the front is here delineated; altogether there are five of these; three over the recess in which the tomb is placed, and the others above two niches, one at the head and one at the foot of the tomb. A portrait engraved upon a brass plate has been stolen from the table of the tomb, as also have his arms on brass shields in front; part of his epitaph in brass, upon the verge, is yet remaining. William Dudley was a son of one of the barons Dudley, and died, bishop of Durham, in 1483. The architectural parts of this monument are of good design; the details bold, and well proportioned, without excessive complication of mouldings†.

A. Elevation of one compartment over the tomb. B. Section, showing the depth of the recess, and its arched roof. a. Moulding in the gable, on a large scale. b. Plan of a pinnacle, with the mouldings of a panel behind it. c. Plan of part of the soffit of the canopy. d. Ornament beneath the pendants of the front arches; the rose surrounded by rays, a royal cognizance of Edward IV., who died in the same year as this prelate.

PLATE XXXVI. — (N.) MONUMENT OF ABBOT FASCET‡.

THIS monument makes part of the screen in front of a chapel, northward of the choir. It is a specimen of the latest Gothic style, the upper part of the canopy being carried on in straight lines of cornice, instead of being covered

* The statue of a lady of James the First's time being laid upon this tomb, it has sometimes been erroneously ascribed to her.

† The style of this monument is of an earlier Architecture than its real date: from its close resemblance to that of Sir Bernard Brocas, Knt., in the next chapel, [executed in 1400 for conspiring to restore Richard II.], it seems to have been a copy of it. The tomb of Gower the poet in St. Mary-Overey's, or St. Saviour's, Church, also resembles it. He died in 1402.

‡ George Fascet, sometimes miscalled Flaccet, was elected abbot in 1498, and died about Michaelmas, 1500.

with tabernacles, or gables and pinnacles, as in the preceding specimen. The tomb is neatly ornamented; the arms are those attributed to Edward the Confessor, those of the abbey, &c., with the abbot's cypher above. The inscription is partly destroyed.

A. Elevation of half the outward front. B. Section of the whole. C. Plan of half the soffit, showing the tracery within the arch. a. Plan of one angle, at large, in the outward front. b. Plan of one angle, at large, in the inward front.

A plan of the whole, on a small scale, is placed at bottom of the Plate.

PLATE XXXVII.—(I.*) DOORWAY AND SCREEN OF ABBOT ISLIP'S CHAPEL.

JOHN ISLIP, prior of the monks of Westminster, was elected abbot in 1500, on the death of Fascet. This abbot was a great favourite with king Henry VII., and laid the first stone of the chapel rebuilt by him; he superintended that building until its completion in the reign of Henry VIII. Abbot Islip was very liberal in repairing and adorning the church of Westminster, which had never been completed. He was engaged in carrying up the western front at the time of his death*: he built a beautiful little chapel for his own sepulchre, within that of St. Erasmus, adjoining to the north aisle of the choir: and, as Dart says, rebuilt the abbot's lodgings, afterwards appropriated to the dean of Westminster.

The Plate represents about half the front of the abbot's chantry, as high as the floor of the upper story, where was another chapel. This curious little fabric has been treated with equal barbarity towards its merit as an architectural curiosity, and the venerable character of the deceased. The door, shown in the Plate, opens at the foot of the stairs leading to the upper chapel; the lower one was originally entered by an inner door, which has since been blocked up, and an entrance broken through the front of the chapel. The interior has been defaced, and filled with lumber; the abbot's tomb, a marble table set upon four pillars of bronze, pushed from its proper place, and the open tracery of the front blocked up with rough boards†.

* This happened in 1532, when the works then carrying on at the west front were probably discontinued, as that part remained broken and imperfect at the top till the beginning of the last century.

† See Gentleman's Magazine for April 1808, p. 300.

The Society of Antiquaries published, in 1809, five plates from some beautiful ancient drawings of abbot Islip's funeral, representing the following subjects:—

The design of this chapel is very good, considering the late period of its erection. The parapet in front of the upper chapel was much more elaborately decorated than what is here shown: the roof, and whole interior of the abbot's chapel, were rich and well wrought. The entrance, and one of the two chief compartments of the front, are shown in an elevation: the section was taken at the door.

TABERNACLES FOR STATUES; AND STALLS.

PLATE XXXVIII. — (I.) NICHE IN HENRY VII.'S CHAPEL, WESTMINSTER ABBEY.

THE five recesses in the eastern part of Henry VII.'s Chapel were intended for so many altars, and two others were to have stood at the upper ends of the ailes: the places for these altars are left quite plain, and above each are three niches, or tabernacles, with statues of saints: the central niche of one of these is shown in this Plate. The statue represents St. Agatha, virgin and martyr*. The tabernacle partakes of the elaborate character of the whole

The first gives a portrait of the abbot, standing in his monastic habit, within a very rich ornamental compartment.

The second represents his death-bed, surrounded by his monks and clergy, and visionary figures of saints and angels.

The third, a lofty hearse, pinnacled at the top with numerous tapers, is standing before the high altar of the abbey, which is shown with its ancient screen, canopy, statues, &c.: the corpse is covered with a pall, and surrounded by attendants, some at prayer, others holding torches.

The fourth gives a view of the abbot's chapel in its original state, with his tomb, the altar-pieces of the upper and lower chapels perfect, and many other curious particulars.

In the fifth is a distant view of the abbey-church, with part of the side removed to show the coronation of Henry VIII. as taking place within. The west front has an engine standing upon it for drawing up stones for the building, and an octagonal lantern is set over the centre of the church. The above plates were minutely described by the late Mr. John Carter, in the *Gents. Mag.* 1809, p. 1121, and 1810, p. 30. In the same publication for 1808, p. 297, Mr. Carter gave a plate of a pretty little screen at the west end of the abbey-church, bearing abbot Islip's device. The enthusiastic zeal of that able draughtsman and antiquary, was undoubtedly effectual in checking the mutilations of ancient monuments; even the personalities of his censure were useful in making him feared, though they perpetually engaged him in hostilities. We ne'er shall look upon his like again! In the title page of Britton's "Architectural Antiquities," Vol. V., is an engraving of a very elaborate canopy in Islip's chapel.

* Tortured and put to death in the persecution of Decius, A.D. 251. Her characters of virgin and martyr are pointed out by her long hair, unbound, and an instrument of torture which she holds

fabric; its canopy is perforated, and all the inner substance hollowed out; its fretwork is too minute to be truly beautiful: the pedestal is in better taste.

A. Elevation of the whole in front. B. Section of the same, in profile. a. Upper fret in the pedestal. b. Lower pattern of the same. c. d. Mouldings of the top and bottom of the same. e. f. Projections on the buttresses at the sides. g. Base-moulding of the same. h. Plan of half the niche. i. Same, showing half of the arched ribs within the canopy. k. Basement of the slender buttresses at the sides of the niche.

This delineation may be particularly useful in showing the manner of attaching the lesser buttresses to the central one: for, even in such minute details, the ancient artists were careful to adhere to the propriety of each part, and the neglect of such propriety often spoils the consistency of modern imitations.

PLATE XXXIX. — NICHES AT OXFORD.

THE niche, or tabernacle, forms so conspicuous and characteristic an embellishment of *Gothic Architecture*, that its design ought to be well understood by the architect. Three specimens of the tabernacle are given in this Plate, all resembling the stalls in the choirs of great churches.

The one at Merton College stands over the gate in the north front. The statue represents king Henry III., the reigning sovereign at the time of the foundation of the college. In a corresponding niche stands that of the founder, in his episcopal vestments. The arms at the bottom, held by an angel, are those of Henry V., in whose reign this part of the college was built by the warden, Thomas de Rodeburne, afterwards bishop of St. David's, in 1416. This is an excellent subject for imitation, being of graceful proportions, and elegant in its details, without being very elaborate.

2. The second niche is one of three that adorn the front of the entrance-tower to Corpus Christi College, built about the year 1516. This is not a specimen of such good design as that from Merton College. The canopy has an air of heaviness, though full of ornaments; and the separation of the corbel from the bases of the sides, makes the bottom of the tabernacle look imperfect. The statue is wanting, as those of the other niches in the same front also are.

in her left hand. The lion seated upon the top refers to the royal arms of England; others of these tabernacles bear the greyhound, &c.—See Glossary at the term *TYMBRE*.

3. The third specimen is taken from the fine entrance-tower of All Souls' College. The statue gives a characteristic portrait of the meek Henry VI., a youth at the time of its erection, about 1440. The effigy of the founder, archbishop Chicheley, occupies a similar niche on the other side. The architectural character of this tabernacle is similar to the first of the three, except in having the statue raised upon a pedestal: the back of this niche is flat, and its want of depth injures the effect considerably; the usual plan was a hexagon, half recessed, and half projecting.

PLATE XL. — (C.) SEAT, OR STALL, IN HENRY VII.'S CHAPEL,
WESTMINSTER.

THE Stalls in Henry VII.'s Chapel have been severely censured in some modern descriptions of that exquisite fabric: and it is true that they are not worthy to be matched with it in all points, though many parts of them are very beautiful*.

A. Front elevation of one of the lower stalls, with the desk of an upper stall on the top. B. Elevation in profile of the same. a. Carved bracket under the seat, representing the Judgment of Solomon between the two harlots, with a soldier about to divide the living child. b. One of the lesser carvings on each side; the cause of contention, the substitution of the dead child for the living one, is here represented with ludicrous simplicity: it is exactly repeated on both sides. c. Compartment in front, under the desk. d. Bottom part of the same. e. Figure of Henry VII. on a POOP of the desk. f. Section, at large, of the mouldings on the arms of the stall.

* The banners and helmets of the Knights of the Bath incumber the canopies of the stalls, and hide part of the Architecture above them. The general view of the interior would be much finer if the ailes were left open to the chapel, or at least only divided by open screens similar to some further eastward: but the stalls are appropriate furniture, and were described in the Will of the founder. The ailes of Henry VII.'s Chapel are extremely beautiful: that delicacy of ornament which appears minute and feeble, when spread over the broad surfaces of the centre, or the exterior, seems happily suited to these narrow dimensions; but all perspective is defeated by huge and tasteless monuments. What could be in worse taste than those of the celebrated queens, Elizabeth and her victim Mary of Scotland? It is strange that the late Mr. Pennant could coolly observe, in speaking of these heroines, "The same species of monument incloses both, *in this period of the revival of the arts.*" ["Some Account of London"]. A phrase of more bitter irony could not have been dictated, though the honest gentleman intended no such thing. The two statues of those queens have considerable merit; but the Architecture over them is shockingly out of place.

PLATE XLI. — (D.) CANOPY OF A STALL IN HENRY VII.'S CHAPEL.

THIS canopy belongs to one of the upper or principal stalls. The design seems to have been formed upon the idea of a turret, or tabernacle, perforated with windows, and surrounded by pinnacles and flying buttresses.

Details to the elevation:—

a. Part of the tracery in the central tabernacle. b. Crocket of a flying buttress. c. Crocket of a pinnacle. d. Moulding within the crockets, in each front. e. Shaft supporting the canopy. f. Plan of the canopy, taken at two different heights, as pointed out by the letters on the elevation. g. Plan of half the canopy, on a large scale, showing the ribs of the arched roof. hh. Sections of the shaft e., one on a larger scale than the other.

MISCELLANEOUS SUBJECTS.

PLATE XLII. — STONE PULPIT IN WORCESTER CATHEDRAL.

IN ancient times, sermons were commonly delivered in the open courts of religious houses, the cloisters of cathedrals, &c. This pulpit is placed in a corner of the outward court of Magdalen College, in front of the chapel*. The mouldings are neat; but there is nothing of ornament about the work, excepting the canopy, which is sculptured with the rose surrounded by rays, a cognizance of Henry VI., and two branches of lilies, the favourite badge of the founder, bishop William of Waynflete.

A. A. Plan of the pulpit, and of the door at the back. B. Section of the mouldings in the lower projection. C. Plan of the canopy, with the flowers in the soffit.

PLATE XLIII. — STONE PULPIT, MAGDALEN COLLEGE, OXFORD.

THIS very curious pulpit was originally placed in the nave of Worcester Cathedral, near to the west end; from whence it was removed about the middle of the last century, and affixed to a pillar on the north side of the choir.

* The university used formerly to assemble here once a year on the festival of St. John Baptist, when this pulpit was used, and the court decorated with green branches; but of late years the sermon has been preached in the chapel. The buildings of Magdalen College were chiefly erected between the years 1470 and 1490.

The purity of its design has been violated by a mixture of modern ornaments, emblems*, &c.: the desk has been raised by the addition of a clumsy cornice; and a flat tester of wood, carved in a strange style, is suspended over the top. The back represents the New Jerusalem, as described in the Apocalypse; it is of oak, and apparently of the same age as the pulpit; the tabernacle above it is imperfect.

An Elevation of the whole in front, and a Section of the whole, from front to back, with a Plan of the pulpit, and a Plan of part of the sides on a larger scale, constitute the subjects of this Plate.

PLATE XLIV.--(U.) CARVED CHEST.

THIS chest is a fine specimen of the rich and durable furniture with which the chief apartments of ancient mansions and castles were furnished. Articles of this sort used to be specified in wills, and to pass from generation to generation, till the lighter pieces of modern manufacture superseded these heirlooms. It is very seldom that such fine architectural ornaments are seen on old furniture: most of the old bedsteads and chests now remaining being covered with enrichments of the mixed style, fashionable in the reigns of Elizabeth and James I†. Mr. Ormerod, in his interesting and valuable History, &c. of Cheshire, Vol. III. p. 450, furnishes us with the following particulars respecting this chest, in connexion with Nantwich Hospital:—

“It appears to have been one of the chests used to keep writings and chalices, &c. &c. in; and is about two feet broad by five in length, and two feet nine inches in height. At each end are two compartments, and in front five, all of which, *except the central one*, are sumptuously carved in imitation of rich Gothic windows, with canopies, crockets, finials, buttresses, and shrine-work. The *centre* represents the *English* coronation of Henry VI., and the *single* rose occurs over the fleur de lis in the ornaments.

“From this circumstance, as well as from the style of the Architecture, the chest cannot be referred to the time of Henry VII., and is not likely to have been

* These are pompously described in Green’s “History of Worcester;” and the same account has been copied in later descriptions.

† In Carter’s “Specimens of Ancient Sculpture and Painting,” a few articles of ancient furniture are shown; and some in his unfinished work on Ancient Architecture: a collection of such specimens would be very useful, and serve to correct the vicious taste of modern Gothic inventions for furniture. The front of a chest carved in a similar style to this, but filled with small figures of saints, &c., is in the possession of George Holmes, Esq., F.S.A., at East Retford, Nottinghamshire.

carved during the ascendancy of the Yorkists, intervening between Henry VI.'s death in 1461, and the accession of Henry VII. The English coronation of Henry VI. took place Nov. 6, 1429; but the date may probably be fixed, from the insertion of the *rose*, between the breaking out of the civil war in 1455, and the year 1461 before mentioned.

“ One of the greatest peculiarities in the architectural details is the design of the four pilasters, which appear originally to have had figures under the canopies, and are ornamented with scales, arranged in the form of fasciæ, bends, or chevrons. Oak pilasters, of the same design, are introduced in the choir screen of the collegiate church of Manchester, which is supposed to have been erected by John Huntingdon, warden from 1422 to 1458.”

No. 1. Elevation of one end. No. 2. Elevation of the whole front, with a horizontal section, or plan. a. Compartment in the centre, under the lock, drawn on a larger scale. The figures represent the Holy Trinity and the Blessed Virgin. b. Part of one of the front compartments. The crockets are elegantly turned; and the tracery, resembling windows, is rich and beautiful. c. Part of the tracery in the chief compartments, showing the manner of its design; with a section of its mouldings. d. Section of mouldings in the frames of the compartments. e. Section of the central compartment. f. Moulding of the gables, at large. g. One of the front pinnacles.

PLATE XLV. — TRIFORIUM IN THE NAVE OF WESTMINSTER ABBEY.

THIS Plate shows one division of the *triforium*, or middle story, in the nave of Westminster Abbey: two such arches fill the breadth of each bay, giving light to the roofs of the ailes*. The chaste style of architecture in this noble church is deserving of great admiration. Unhappily the details of the outside have mostly yielded to decay, and the effect of the interior has been spoilt by filling the lower parts with confused heaps of marble, now grown so numerous that scarcely any one of them attracts particular notice: but wherever a portion of the original architecture remains entire, traces of fine taste and invention never fail to present themselves.

The plan and section show the double construction of the tracery. The

* The openings of the middle story have been blocked up in the modern *improvements* of some cathedrals, to the great injury of the interior view. Galleries for persons to stand in and see grand processions, and other ceremonies, were frequently constructed over the ailes of great churches. — See the word NUNNERY in the “Glossary.”

little columns at the back are raised by an additional basement, calculated for the effect when seen from below.

a. Enlarged section of the front mouldings. b. Some of those at the back. c. Two of the squares, wrought with leaves, which enrich the spandrils*; a section is annexed to the front view. d. Head in a foliated crown, placed as a termination to the outer mouldings of the arches.

PLATE XLVI. — TURRET AND GABLE OF KING'S COLLEGE CHAPEL,
CAMBRIDGE.

THE chapel of King's College, Cambridge, has been as much celebrated as any Gothic building in Europe, so that nothing need be said here respecting the general character of its architecture†. This Plate represents the upper part of one of the four lofty turrets which adorn its angles; with a portion of the adjoining gable. The turrets are carried up without any ornament as high as the battlements of the roof, above which they are beautifully decorated, as is shown in the Plate. The character of these decorations deserves a particular examination; the projections and recesses are bold and decisive, producing a clear and distinct effect, even at the great height they are placed. The fretted compartments in the sides are pierced quite through the walls, giving light to the interior, and making the turrets appear very rich on the outside. The armorial badges and crowns refer to Henry VII., who contributed very largely to the completion of the structure, though it was not effected in his days.

A. Plan, taken in the lower compartment of the elevation. B. One corner of the same, on a larger scale. C. Mullion. An enlarged elevation of the Cross upon the crest of the gable.

PLATE XLVII. — (G.) VAULTED ROOF IN ST. SAVIOUR'S CHURCH,
SOUTHWARK.

THIS specimen of an arched roof exhibits the simplest form of groining; but, plain as it is, the practical architect will feel interested in examining the prin-

* This sort of enrichment was commonly applied to flat surfaces in the architecture of Edward the First's reign, which was a period of good taste. The Crosses erected in honour of queen Eleanor are thus enriched. The screen in front of the choir of Lincoln Minster is entirely covered in this way between the mouldings: it was erected in the reign of Edward II. The next variety of style had less of foliage in its ornaments, and more of tracery.

† See the Plates, contracts for building, descriptions, &c. of this magnificent structure, in

principles of such constructions, which have been exactly laid down in this *specimen*, with the curvature of the ribs, the inclination of the intermediate courses towards the centre of the groin, &c. It is taken from the low ailes, eastward of the choir of St. Mary-Overy's, or St. Saviour's, Church, built in the 13th century. A part of this church is now rebuilding in close imitation of the original work, under the superintendence of G. Gwilt, Esq., architect.

PLATE XLVIII. — CAPITALS AND BASES OF PILLARS.

THESE specimens are all of a plain description, the capitals being finished with mouldings only, without foliage. No. 2 belongs to the arched roof, shown in the last Plate. The three others are all of later style. The manner in which the arches are set upon the pillars will be found carefully marked, and the size and form of the shafts of each pillar*.

PLATE XLIX. — (P.) CAPITALS ENRICHED WITH FOLIAGE.

FOUR specimens of foliated capitals are here displayed, with their respective bases. It may be useful to observe, that in designing a capital of this sort, the *corps*, or solid part, ought to be proportioned before any ornaments of leaves, flowers, &c. are applied: a small *neck-mould* is required to distinguish the capital from the shaft, and over the leaves a *hood-mould*, such as that marked e. in the second specimen. By comparing the letters on the sections with the corresponding ones on the elevations, the whole will be clearly explained. Nos. 1 and 2 are of the latter end of the 14th century; No. 3 of the early part of the same, or the end of the 13th; and No. 4 of the beginning of the 13th century.

Britton's "Architectural Antiquities," Vol. I. 4to.: Lysons' "Magna Britannia," Cambridgeshire: and Harraden's "Cantabrigia Depicta."

* The *columns*, or, to use the ancient English term, *pillars*, of buildings of the middle ages, were never tapered upwards, after the Greek manner; and their architects showed a sound judgment in preferring the perpendicular form; since their pillars were always surmounted by arches, whereas, those of the Greeks were overlaid with straight entablatures. A few examples of arches, springing from tapered columns, are found in Roman buildings of degenerate times; and several modern instances of this practice might be mentioned, chiefly of a date when Roman architecture was but imperfectly understood. The quadrangle within the Royal Exchange, London, and the portico under the Library of Lincoln Minster, both works of Sir Christopher Wren, are perhaps the latest examples. The effect is very bad, the small necks of the columns appearing ready to break under the weight of the arches.

PLATE L. — BRACKETS AND SCULPTURED ORNAMENTS AT OXFORD.

Nos. 1 and 4 are finials of two pinnacles. 2. a grotesque mask, upon the crossing of two ribs. 3, 6, 9, 10, 11, and 12, are enrichments of cornices. 5, 7, 8, *pateras*, or compartments of leaves, which may be variously applied. 13, 14, two rich corbels; the first sculptured with the figure of an angel, holding a shield*; the second with leaves, after the form of the capital of a column.

PLATE LI. — (Y.*) SCULPTURED ORNAMENTS FROM WESTMINSTER ABBEY.

A. A specimen of cornice, in which the *casement* is covered by a running pattern of foliage, fruit, &c. The projections of the mouldings are shown on the section. B. and C. Two other patterns of similar work. D. E. F. G. Specimens of *knots* on the intersections of ribs, in roofs. These are all shown in profile, as well as in front. In E. the letters IHS, an abbreviation of the sacred name Jesus, are wrought amongst the foliage.

PLATE LII. — (F.) CORNICES FROM WESTMINSTER ABBEY AND HENRY VII.'S CHAPEL.

THE mouldings of all these cornices take the same turn with that in the preceding Plate: each consisting of a *casement*, at the principal moulding, with an astragal, or other small projection at the bottom, and a larger projection above the casement: generally this was an ogee, but variously turned. The sections of these specimens are drawn on a larger scale than the front views, the better to show the turns of the mouldings.

Nos. 1, 2, and 4, have *crests* of small battlements above the cornices, and their casements are studded with small ornaments of *entail*, set at intervals. Nos. 3 and 5, have *crests* of leaves, arranged according to a pattern of great elegance, and which was very frequently used in the 15th century. The *crest* of No. 6 appears to have been broken off. This specimen being of wood, the *entail* is worked on a thin piece, inserted afterwards into the *casement*.

* It seems remarkable that the pious notions of those times were not shocked at the idea of an angel being put to such an office: those celestial beings were very properly represented as playing on musical instruments in churches, or holding scrolls inscribed with some holy text; but the attributes of chivalry ought never to have been applied to them.

PLATE LIII. — (Q.) CHIMNEY PIECE IN QUEEN ELIZABETH'S GALLERY,
WINDSOR CASTLE.

AN architect being sometimes called upon for a design in the mixed style, prevalent in England in the reigns of Elizabeth and James I., one specimen has been delineated. It is impossible to deny the grand effect of this elaborate composition, though nothing could be more misapplied than the Doric triglyphs and Ionic columns, which appear amongst the principal features. The most striking fault was committed in placing two such little spindling pilasters, under so huge a mass of ponderous ornaments: we know that they really have nothing to support; but to the eye they appear loaded with the whole weight*.

A. Elevation of the front. B. C. Vertical sections, showing the projections of the columns, pilasters, &c. a. Plan of one half of the upper story, under the imposts. b. Same, above that moulding.

PLATE LIV. — (H.) DETAILS OF THE CHIMNEY PIECE IN QUEEN
ELIZABETH'S GALLERY.

A. One of the pilasters at the sides of the fire-place. An architect of Athens, or ancient Rome, would have been astonished, could he have been shown such a piece of architecture, thus covered with a mixture of drapery, scrolls, a lion's head, &c., and hung about with bunches of carrots and turnips. Undoubtedly, however, the *fine taste* of this composition was highly commended when it was new. B. Profile of the same. C. Projection of a pedestal of the upper order, with the cornice, &c. beneath it. D. Front of the same. The crowned dove probably had some allusion to the *virgin queen*, or to peace under her reign. E. Arch of the niche in the centre, with the capital, &c. over it. F. Column of the upper order, with its entablature and plan. G. Compartment in the centre of the mantle-piece, fretted with scrolls, fruit, the royal cypher of Elizabeth, &c. H. H. H. H. Four armorial crests, introduced into the metopes of the Doric frieze.

* See Britton's "Architectural Antiquities," Vol. II.

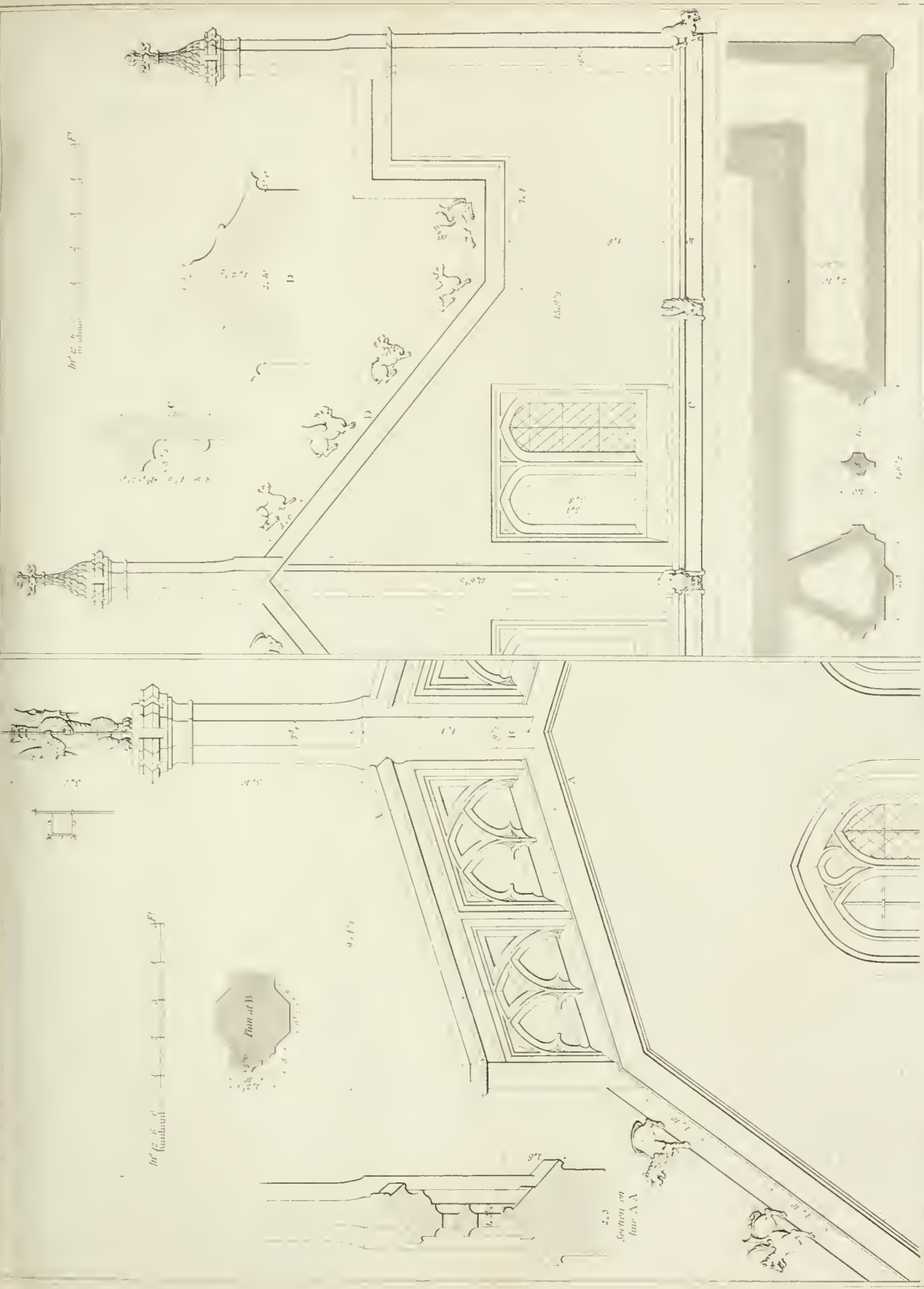
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- Vaulting in St. Saviour's Church, Southwark, 29, Pl. XLVII. (C.)
- Ulm, High Church of, xvi.
- Westminster Abbey, triforium in nave of, 28, Pl. XLV.
 ———, its chaste style of architecture, 28.
 ———, sculptured ornaments from, 31, Pl. II. (Y.)
 ———, cornices and ornaments from. See Chapel of Henry VII.
 ———, door in the screen of Edward the Confessor's Chapel, 14, Pl. XXIV.
 ———, sepulchral monuments — of Prince John of Eltham, 18, Pl. XXXI. (J.); of King Edward III., 19, Pl. XXXII. (L.); of King Henry V., 19, Pls. XXXIII. XXXIV. of bishop Dudley, 21, Pl. XXXV. (M.); of abbot Fascet, 21, Pl. XXXVI.
 ———, doorway and screen of abbot Islip's Chapel, 22, Pl. XXXVII. (J.*)
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 Window, circular, or Catherine-wheel, 15, Pl. XXVII. (K.)
 ———, from King's College and Baliol College, 16, Pl. XXVIII.
 ———, oriel, in Jesus' College, Cambridge, 17, Pl. XXIX.
 Wyatt (James), on his alterations, xviii.

FINIS.



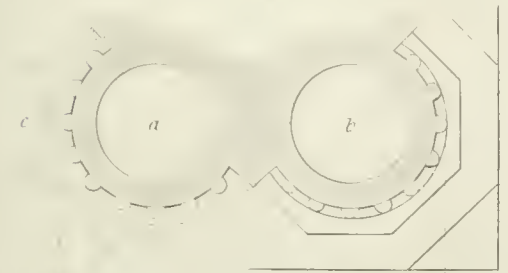
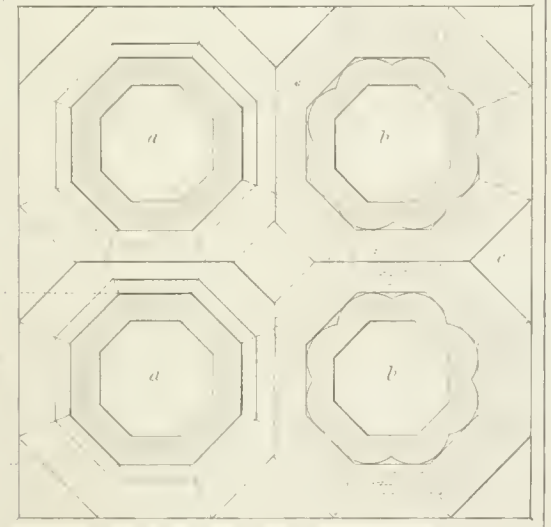
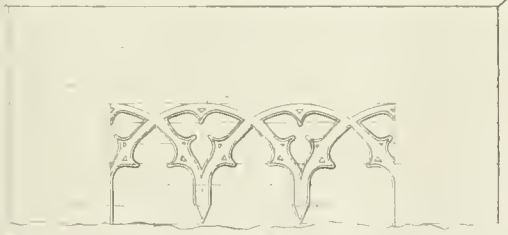
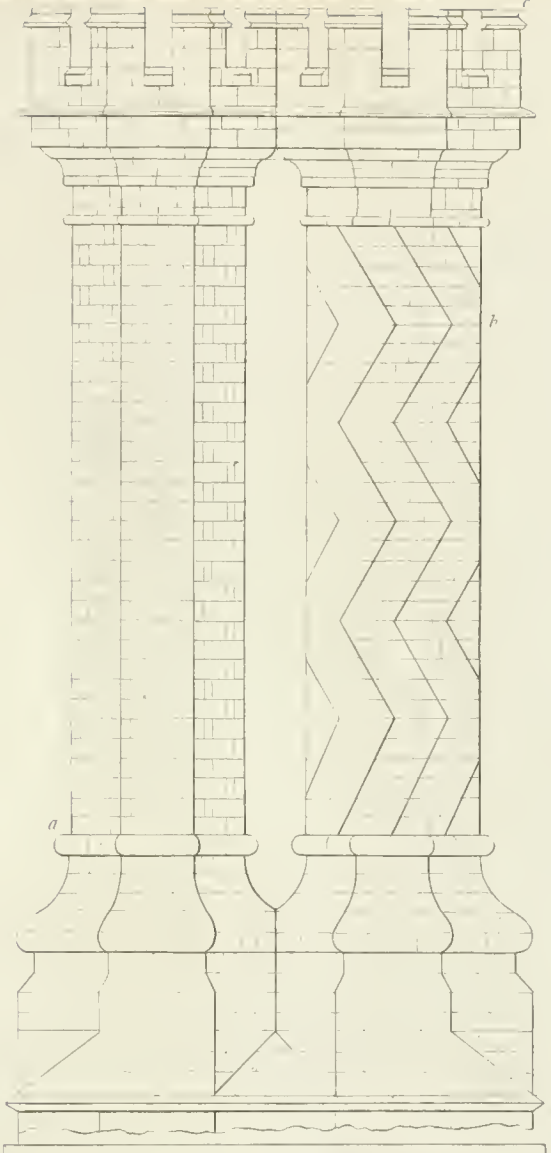
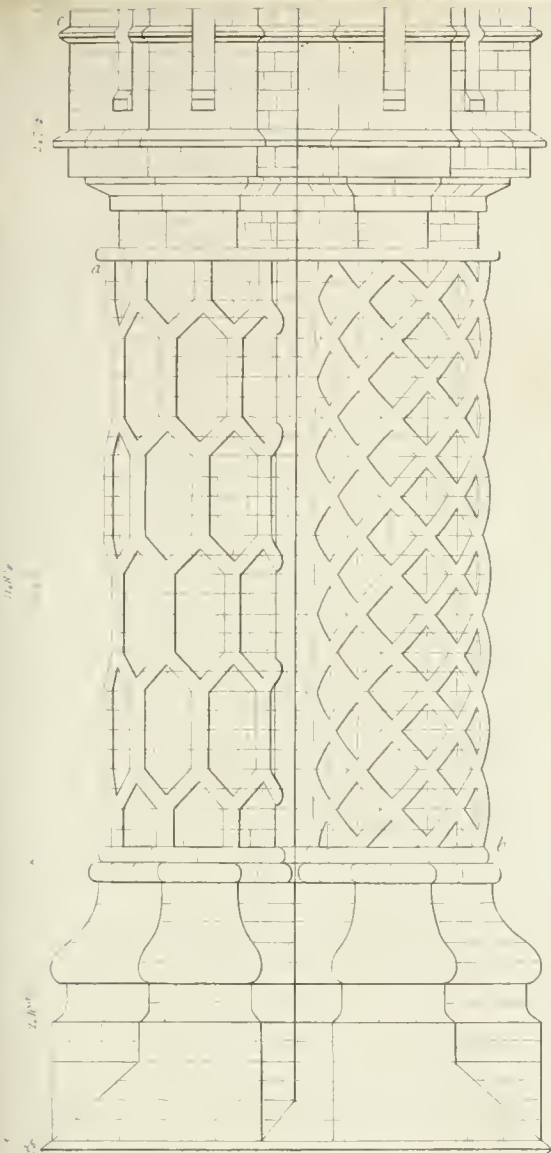
A Queen's door

Gable of the Great Hall

Hampton Court - Palace

Gable on the West front

C. Moore del., J. Le Keux sculp.



1/2 in 6 c 2 2 3 4 Feet

1/2 in 6 c 2 2 3 4 Feet

4 from 161

North Side

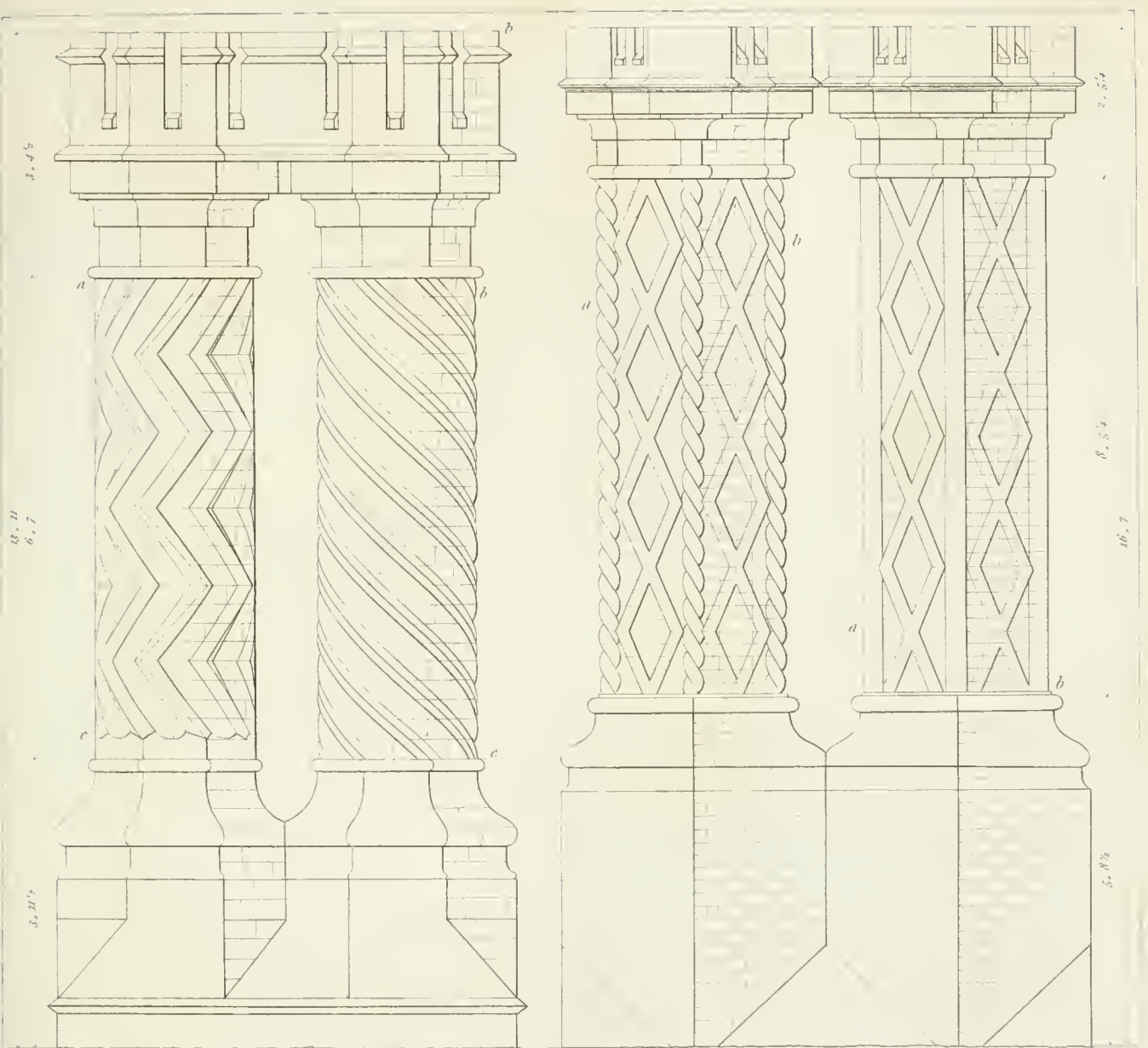
South Side

W R Smith 1871

Hampton Court Palace Chimney shafts first court

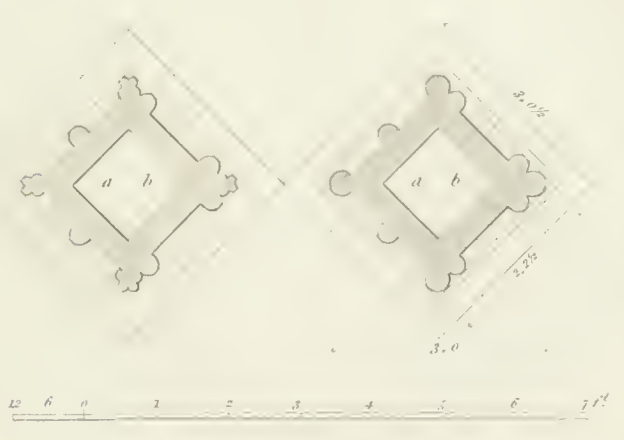
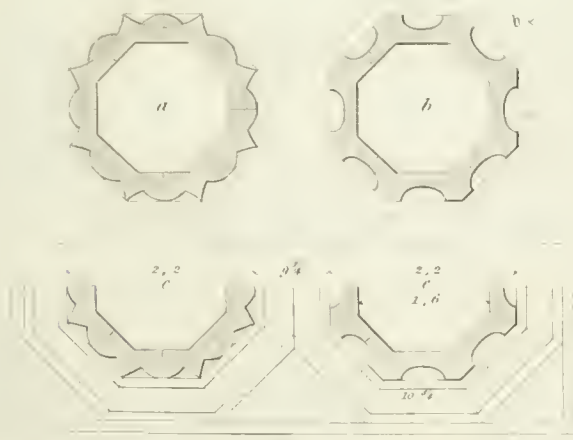
London, Published by J. Taylor and H. Baskin, Stationers, 1871.

C*



12 6 0 1 2 3 4 6 7 1/2

8, 7 1/2



A. Payne del.

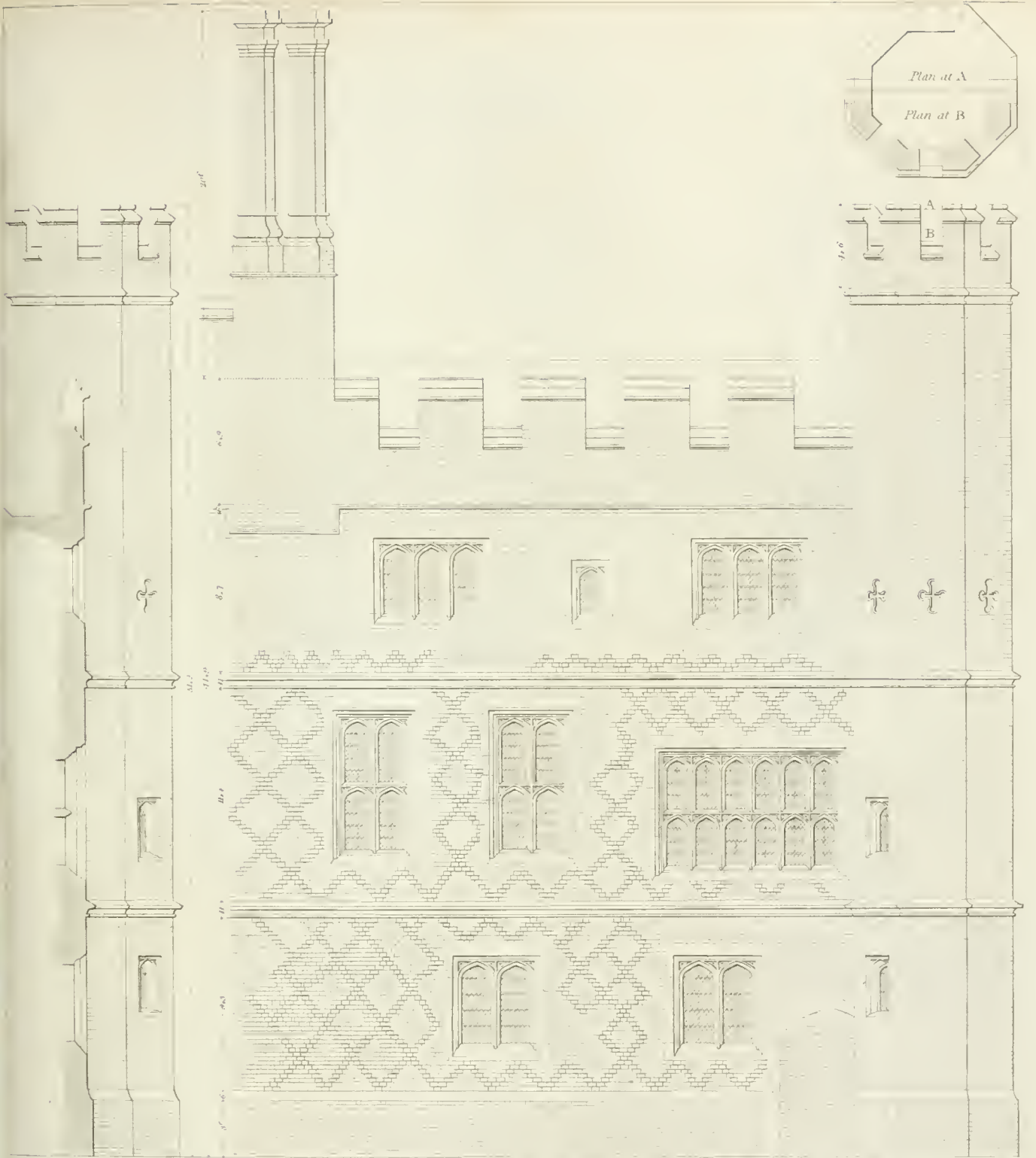
W. Side of the first court

W. Side of the painted court.

J. Royle sculp.

Hampton Court Palace Chimney shafts

London Printed by A. Taylor, 29, St. H. Lane, 1825.

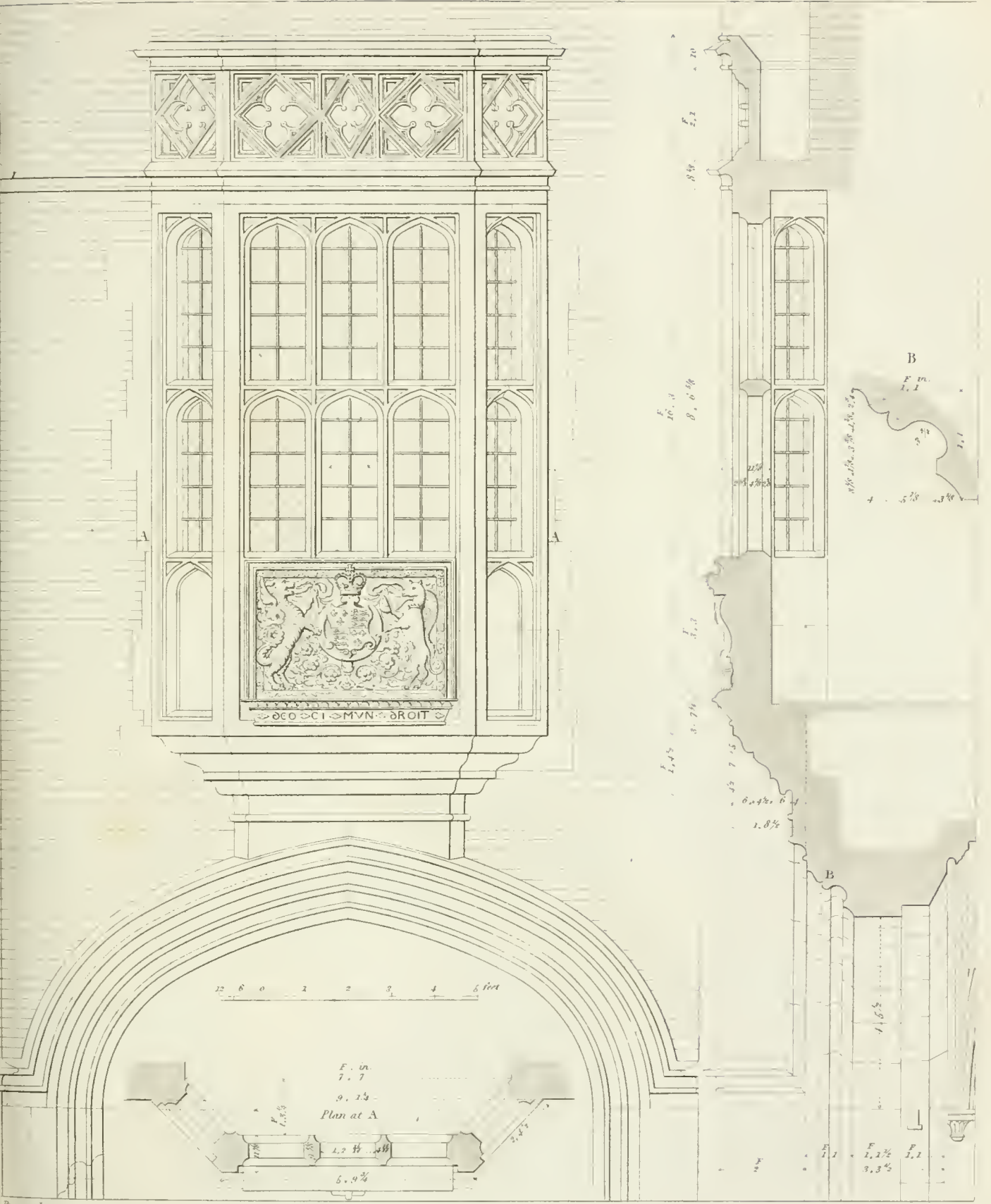


Scale 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 Ft

A. Tugwell del.

M. R. del. J. G. sculp.

Hampton Court Palace Elevation of part of the inner court



Wynn, draw

C. Moore del. J. Rolfe sculp.

Hampton Court Palace. Choir window above the second gateway.

W

A

From the Ground 12

3.4 2

2.4

17.10

f in
c 17 10

3.4 2

f in
h 5

B

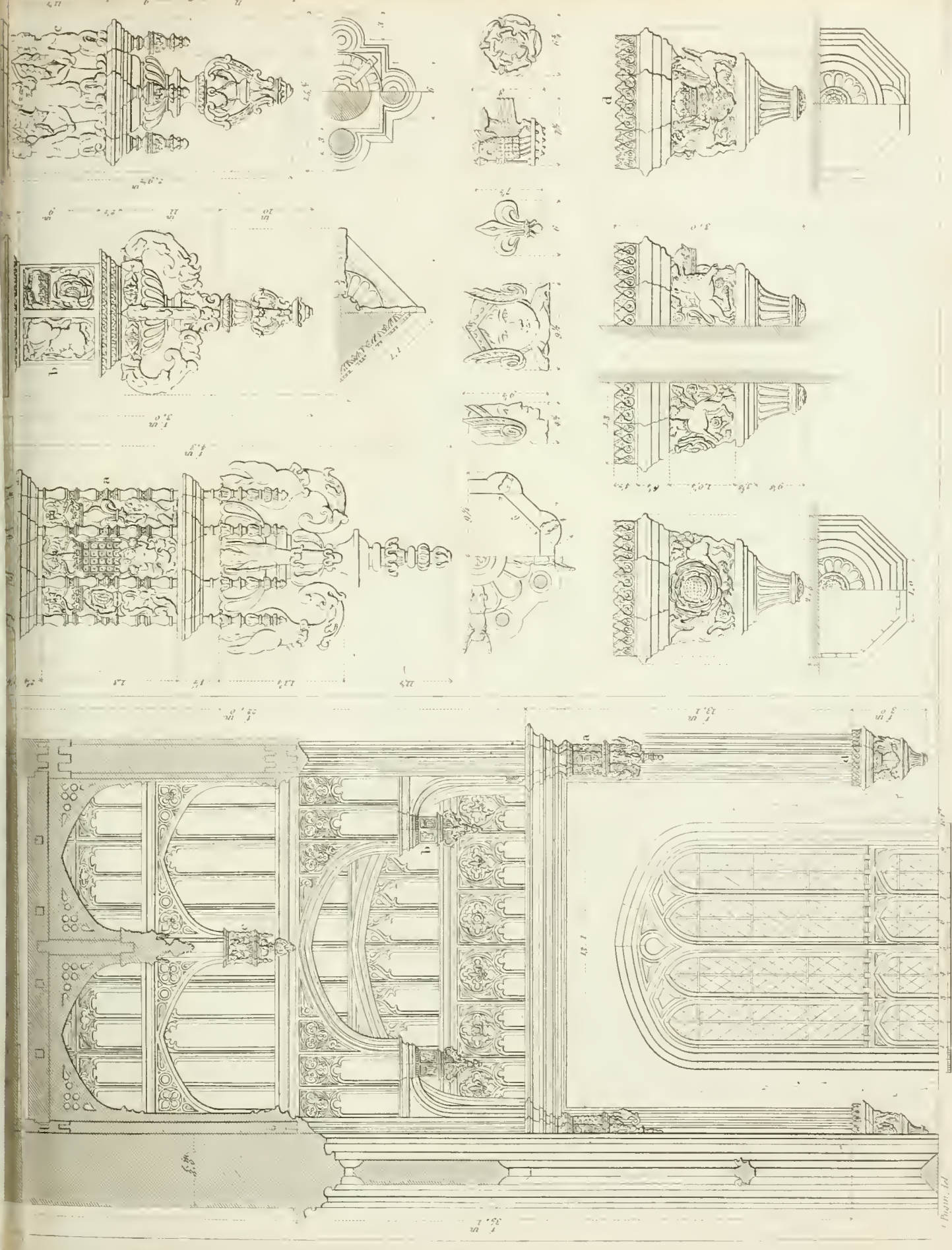
A. Pagan del.

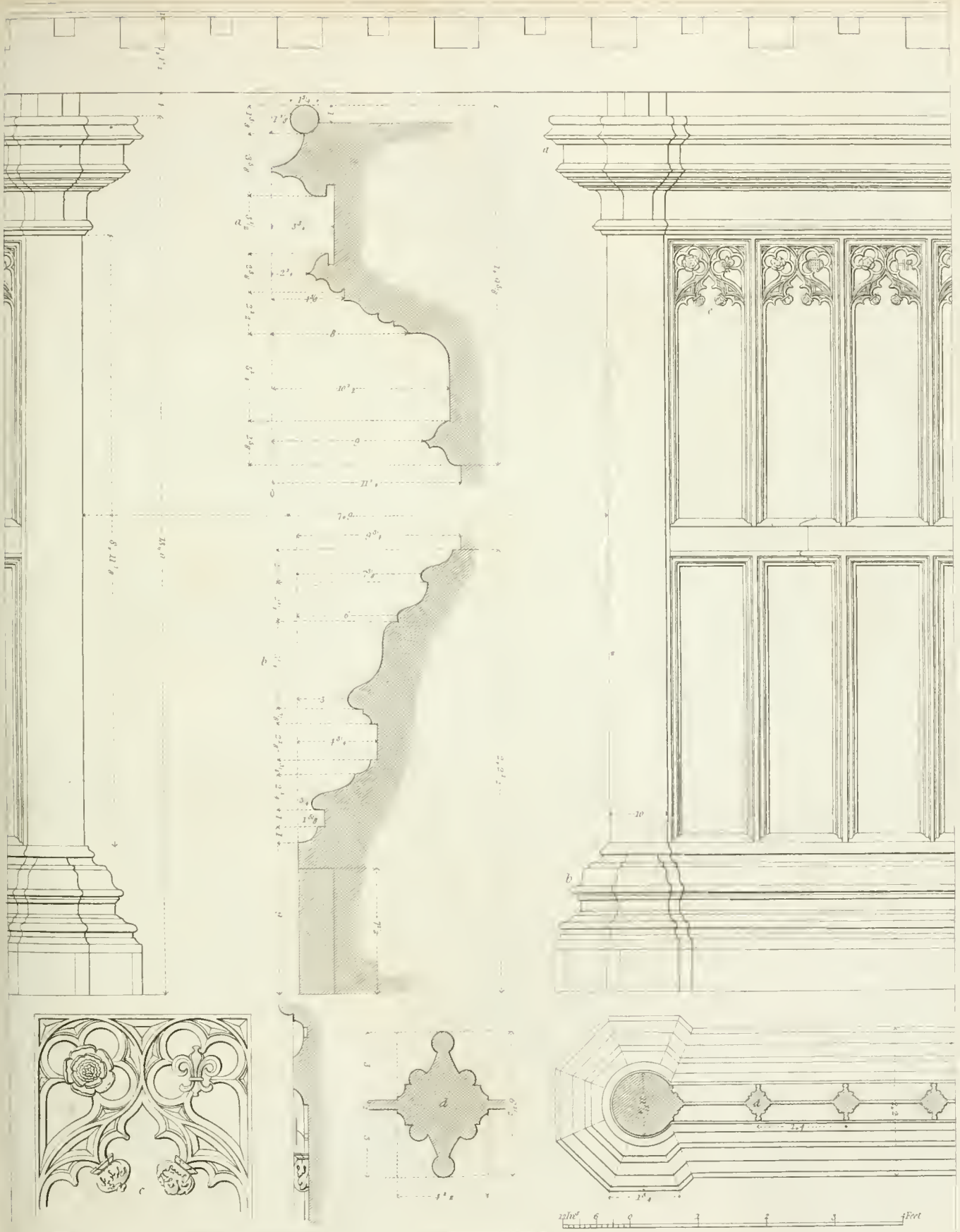
1 2 3 4 5 6 7 f'

G. Gladwin sculp.

Hampton Court Palace, Arch, groining, &c. to 2nd Gateway.

Great Wall, Hampton Court, Palace, Longitudinal Section of the Roof.





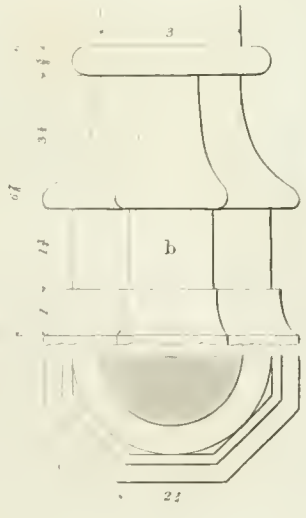
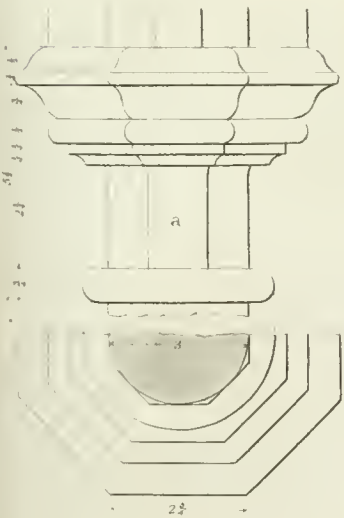
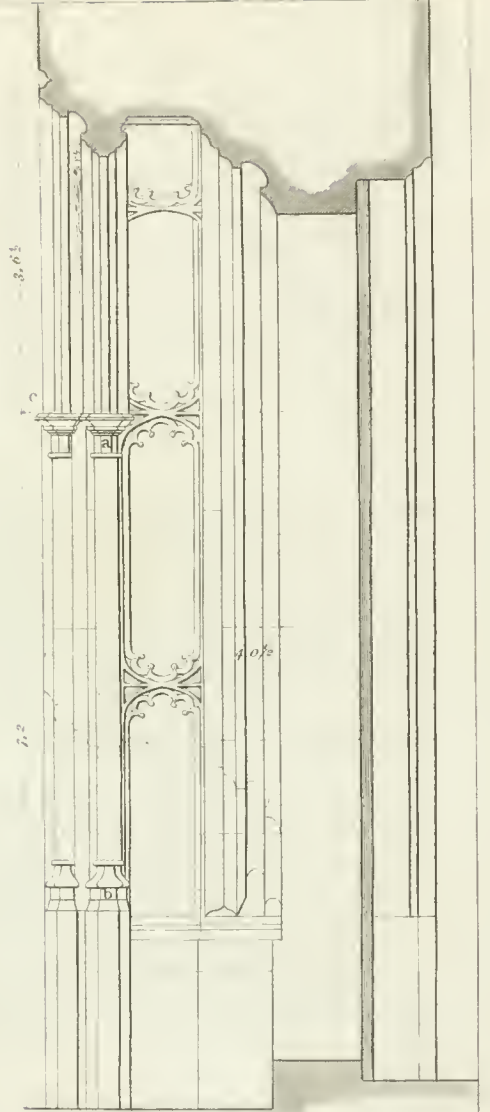
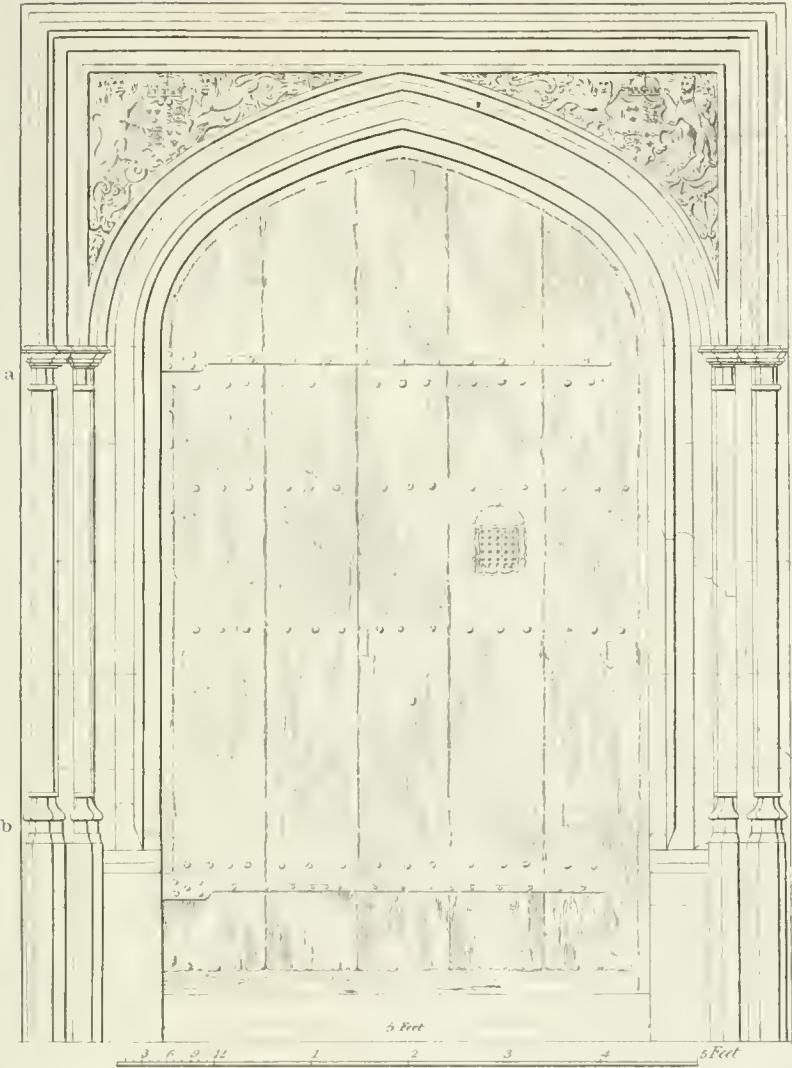
J. Pugin del.

J. A. Repton sculp.

Hampton Court Palace, Elevation of the Music Gallery & Great Hall

London, Published by J. Taylor, 21, Hatfield Street, in the Strand.

7.114



A. Pugin del.

J. Lamborn sculp.

Hampton Court Palace,
 doorway opposite great window Great Hall!
 (See also Plate 7.115, 7.116, 7.117, 7.118, 7.119, 7.120, 7.121, 7.122, 7.123, 7.124, 7.125, 7.126, 7.127, 7.128, 7.129, 7.130, 7.131, 7.132, 7.133, 7.134, 7.135, 7.136, 7.137, 7.138, 7.139, 7.140, 7.141, 7.142, 7.143, 7.144, 7.145, 7.146, 7.147, 7.148, 7.149, 7.150, 7.151, 7.152, 7.153, 7.154, 7.155, 7.156, 7.157, 7.158, 7.159, 7.160, 7.161, 7.162, 7.163, 7.164, 7.165, 7.166, 7.167, 7.168, 7.169, 7.170, 7.171, 7.172, 7.173, 7.174, 7.175, 7.176, 7.177, 7.178, 7.179, 7.180, 7.181, 7.182, 7.183, 7.184, 7.185, 7.186, 7.187, 7.188, 7.189, 7.190, 7.191, 7.192, 7.193, 7.194, 7.195, 7.196, 7.197, 7.198, 7.199, 7.200)

a a Centres of Arch back part of Aile
b b Centres of the Arch or Window.

26.10

3.0

2 11 1/2

12.9

4.5

9.11

1.8 1/2

10.1 1/4

10.1 1/2

2.1 1/4

22.7

16.9 1/2

3.4 1/2

0 1 2 3 4 5 Feet.

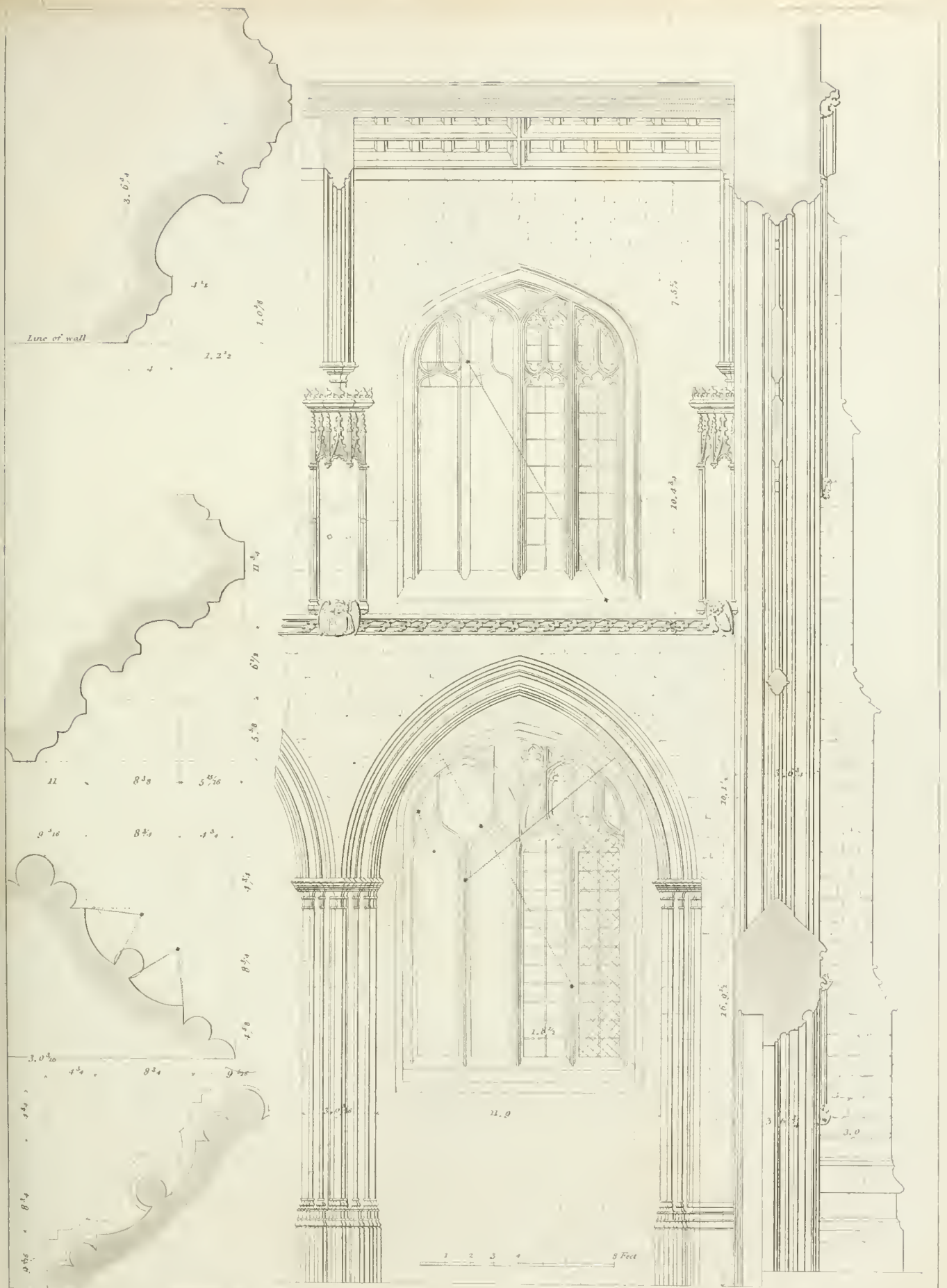
A. Pugin del.

Transverse Section of St. Marys Church, Oxford.

J. Cleghorn sculp.

London Published by J. Taylor, 39, High Holborn, Dec 1 1822

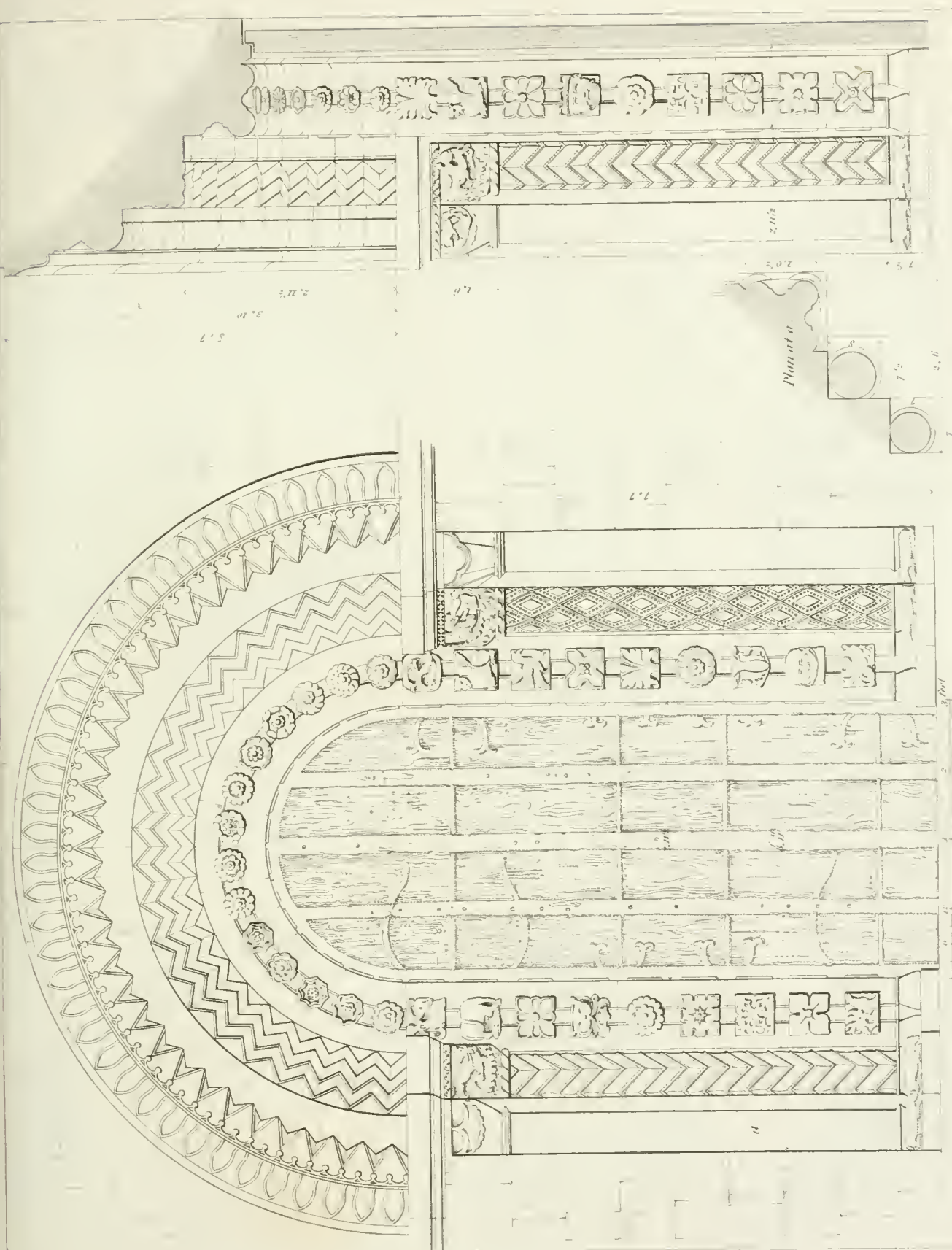




Allyn del

Compartment 1 side St. Mary Church, Oxford.
 London Published by J. Taylor, 4, High Holborn, Decr 2, 1842.

J. Cleghorn sculp



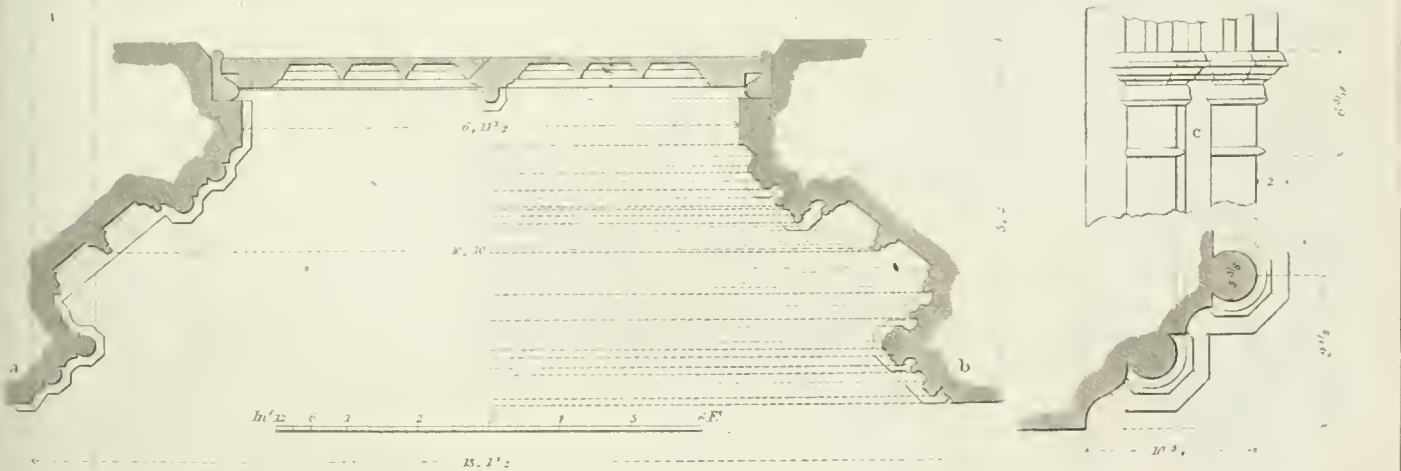
A. Pugin del.

A. Pugin del.

South Door, Abbey Church, Exeter, Devon.

Engraved by J. Barber at Bath, Devon, June, 1844.

Line of the Label



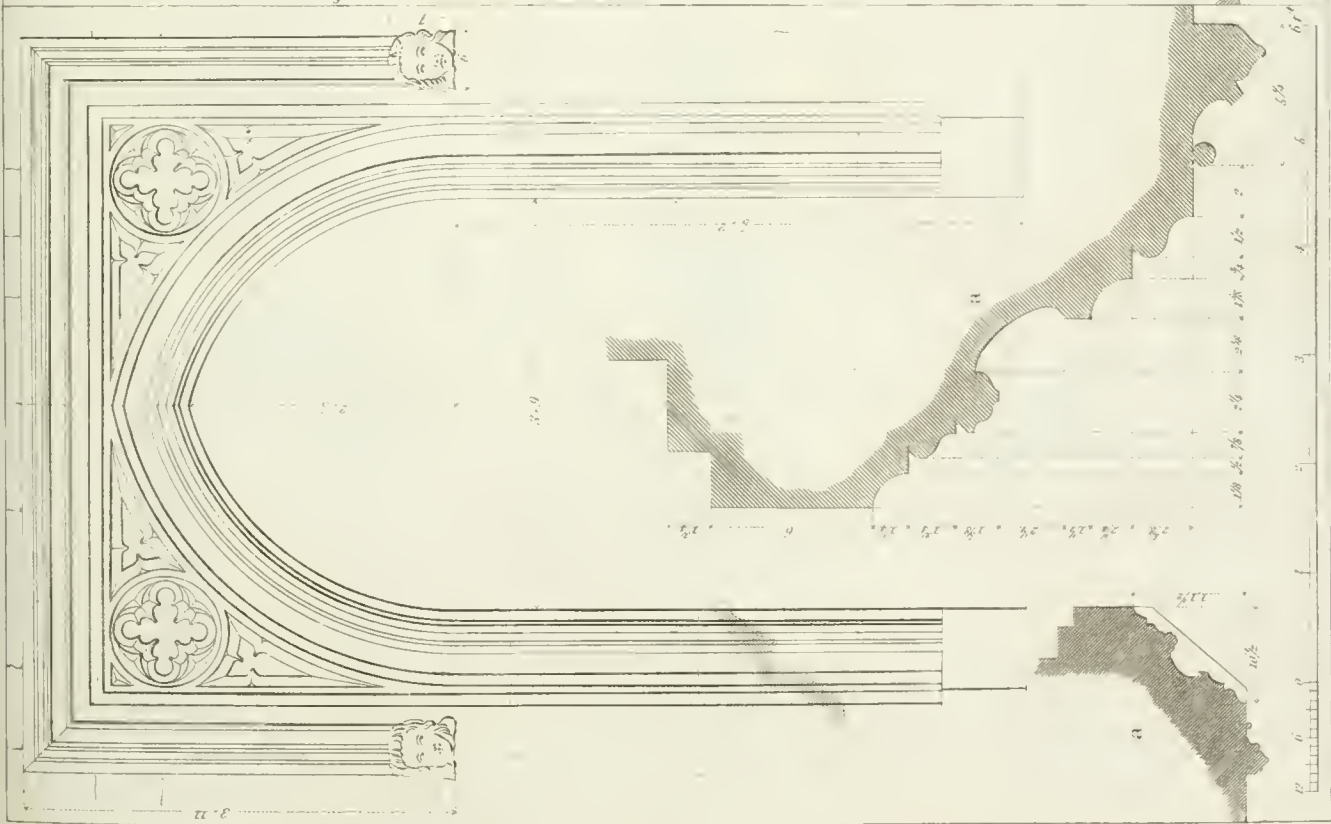
A. Pugin del.

T. Bradley sculp.

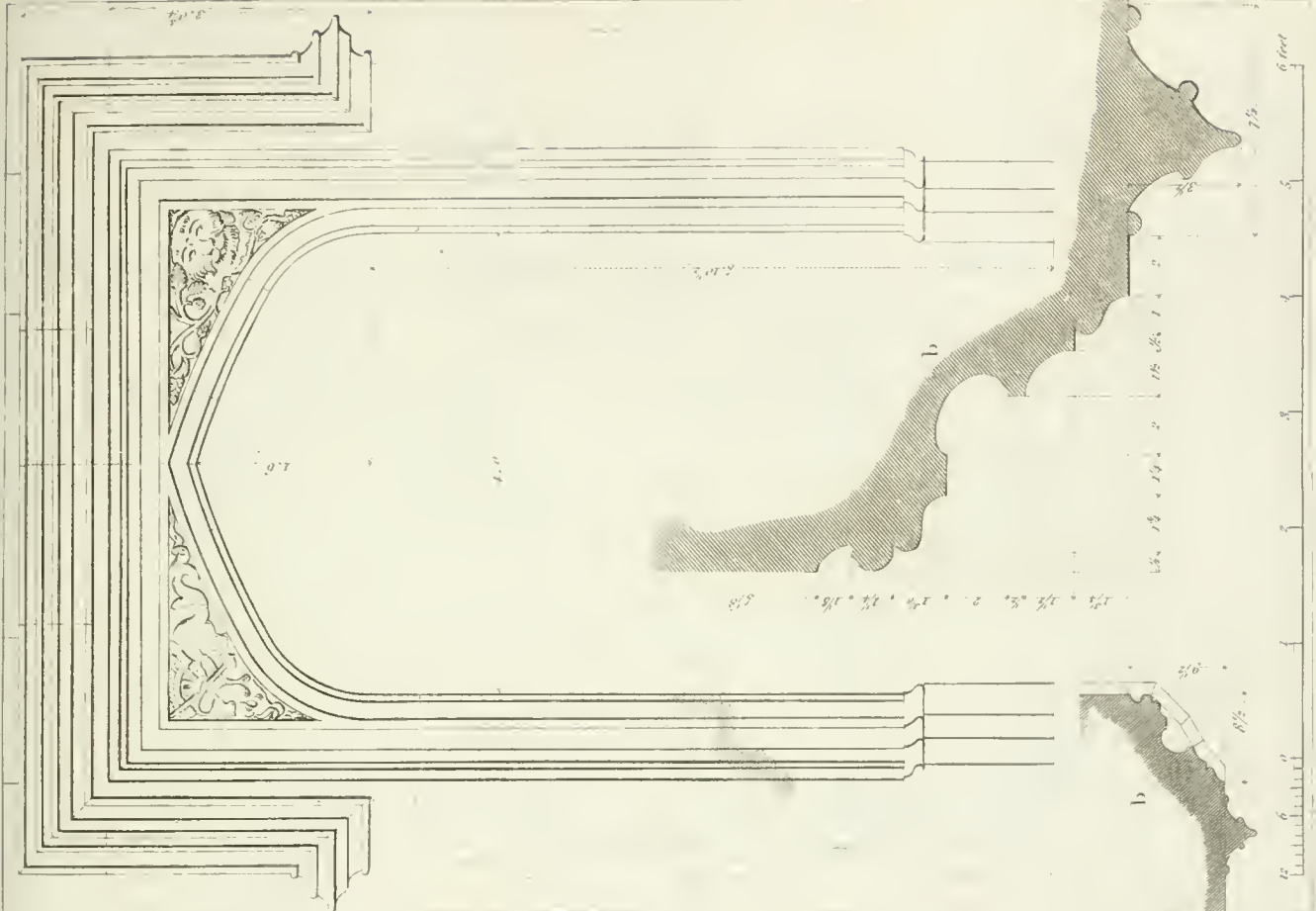
St. Saviour's Church, Southwark, West Door

h *

Engraved by T. Bradley, sculp. from the original drawing by A. Pugin, del. June 1, 1822.



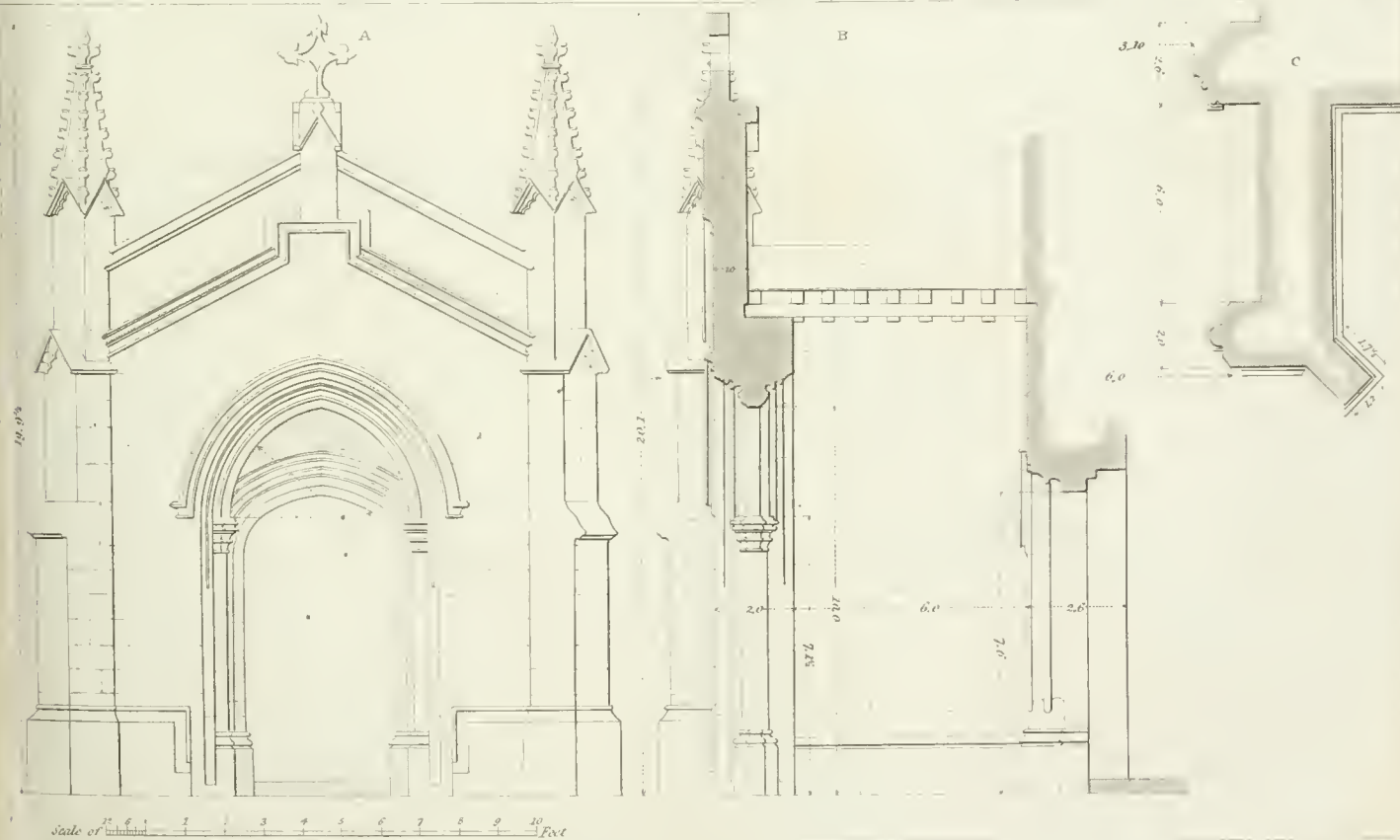
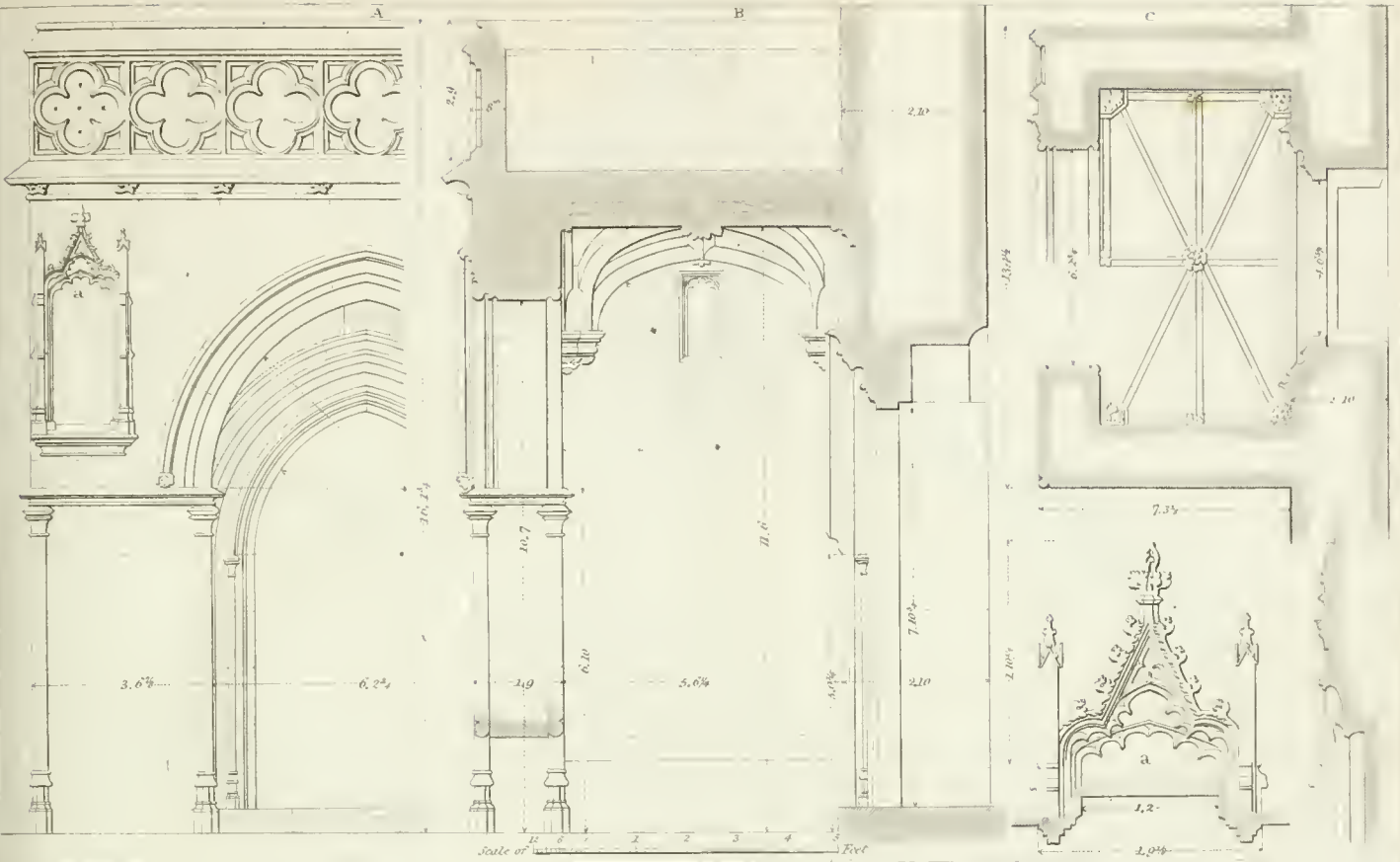
Decorway small quadrangle, Herton College.

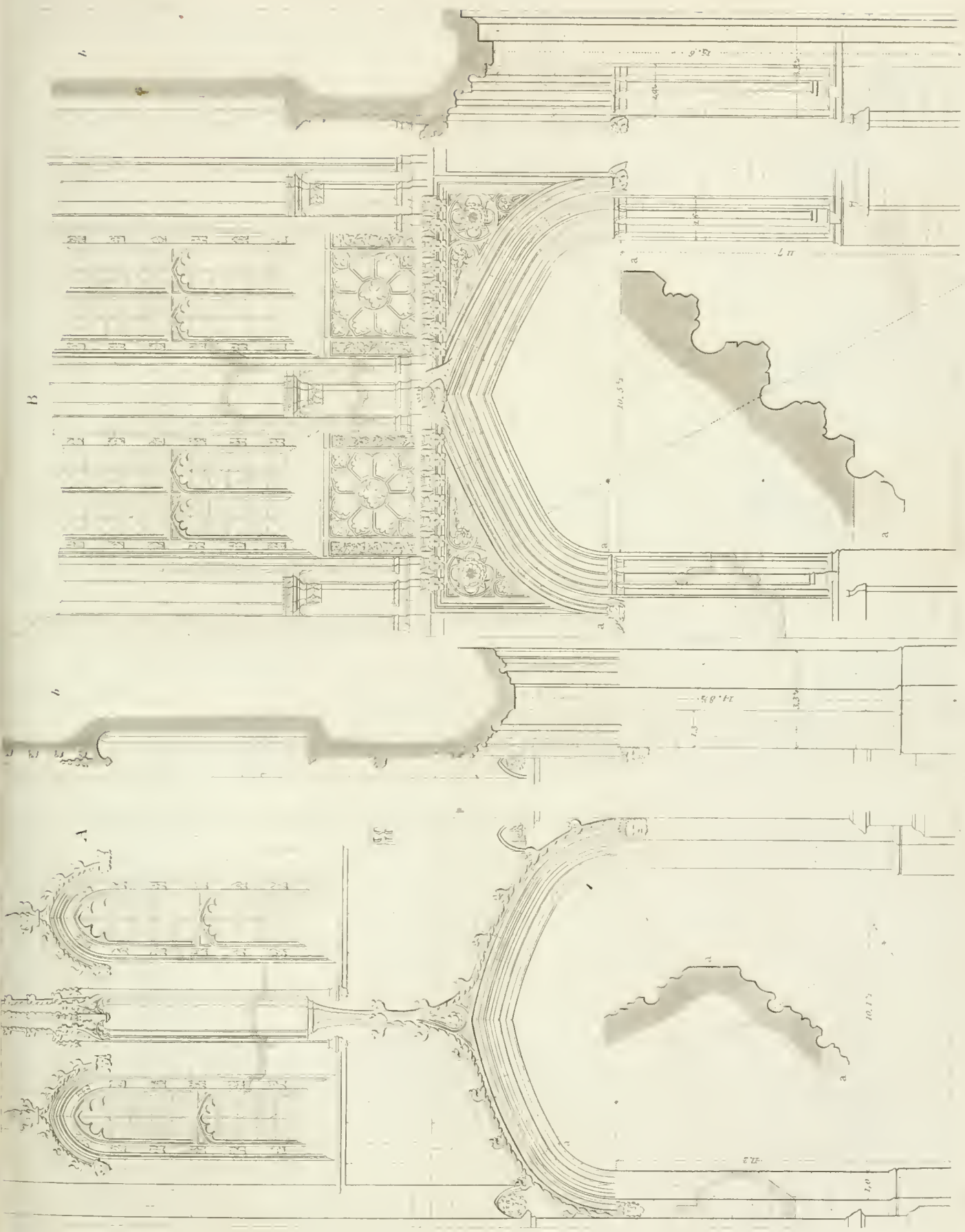


Decorway great quadrangle Christ Church.

Rich. St. Michaels Church, Oxford

PL. XIX.





10.55
14.85
10.15
17.2

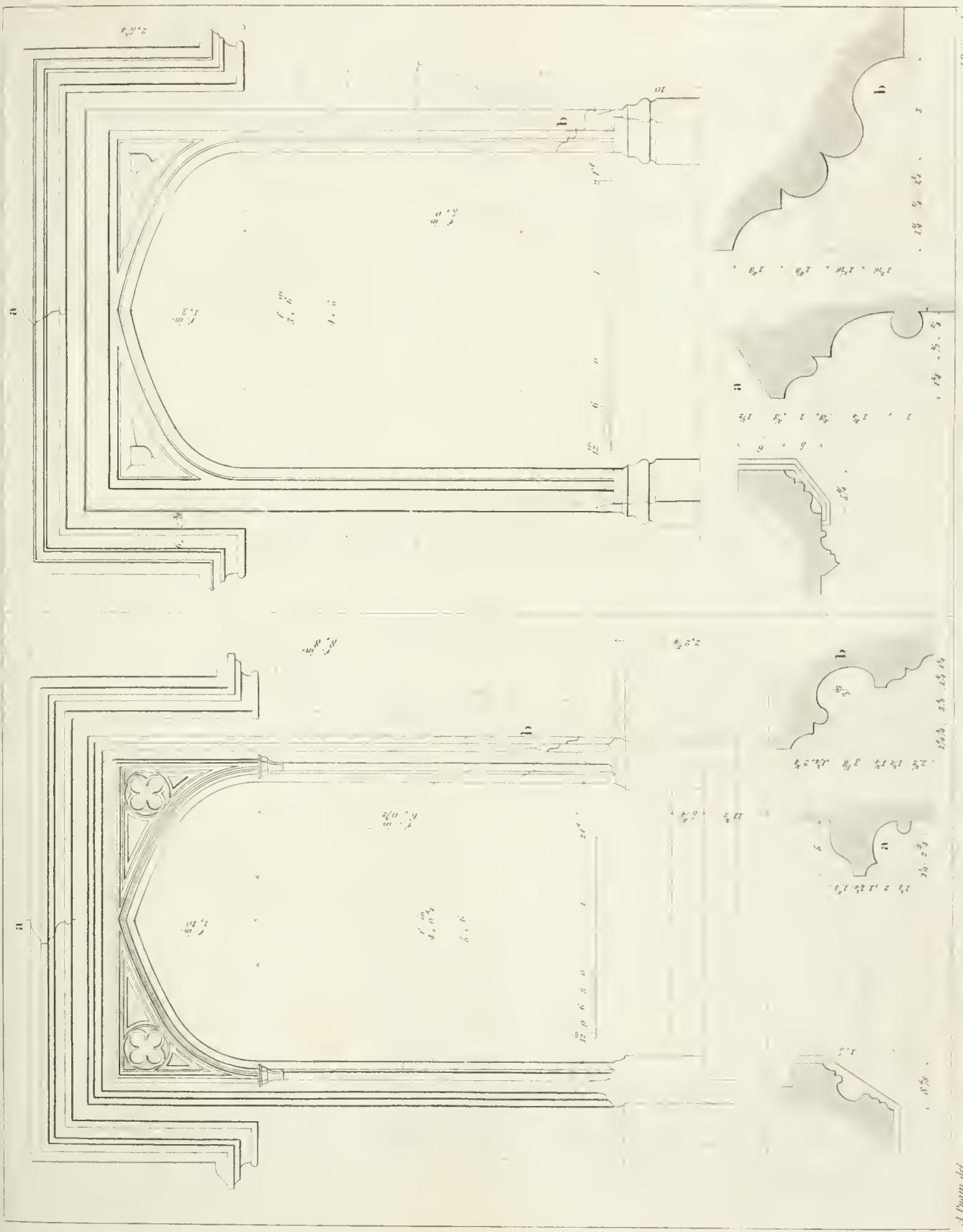
10.15

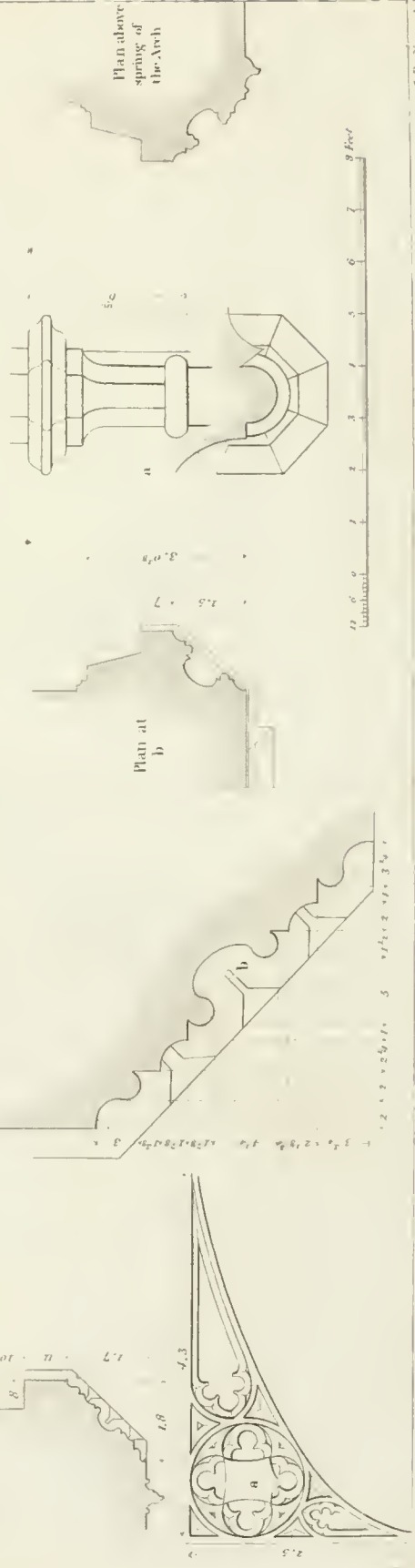
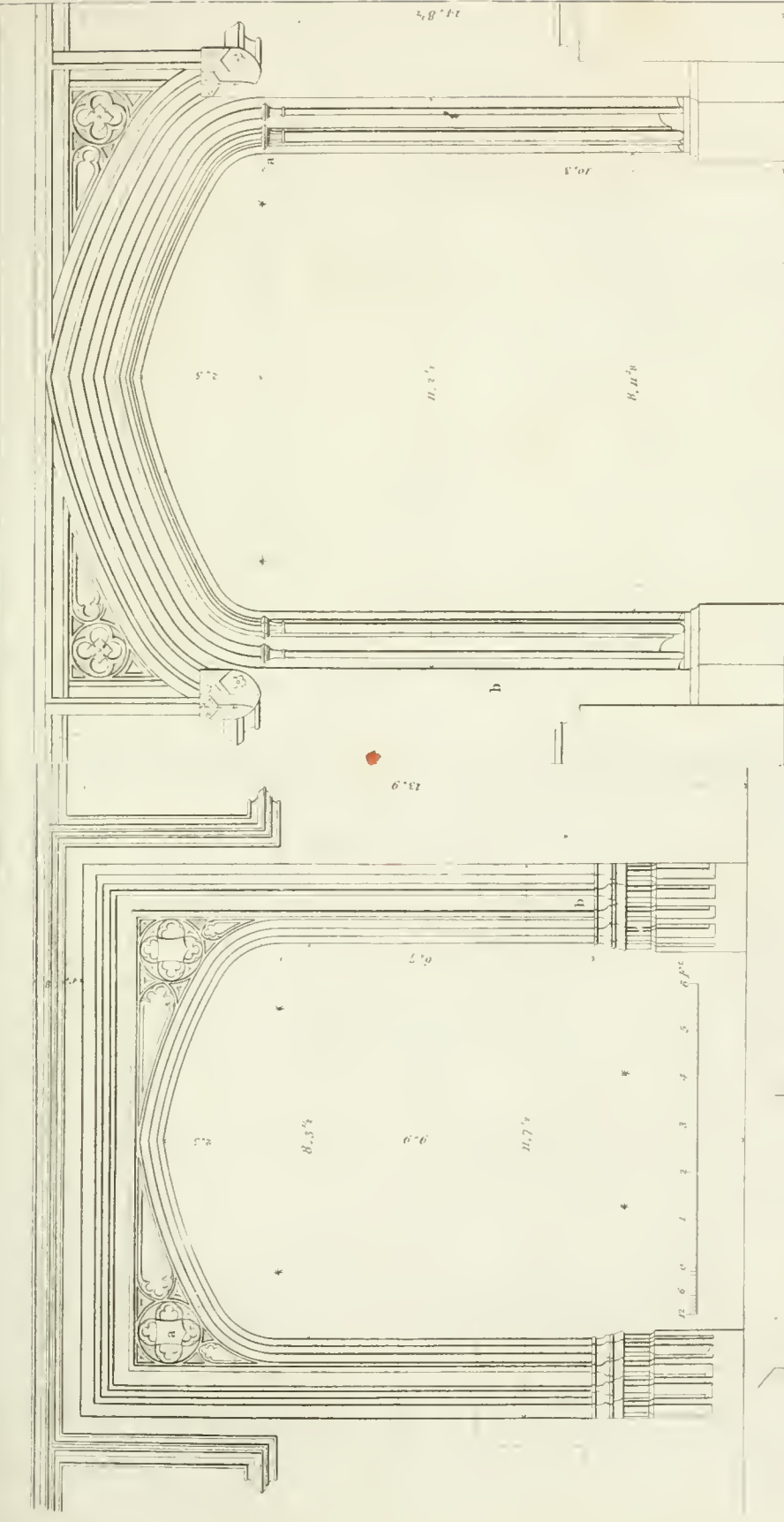
17.2

10.15

10.15

10.15





J. Wolfe sculp

All Souls College, Oxford

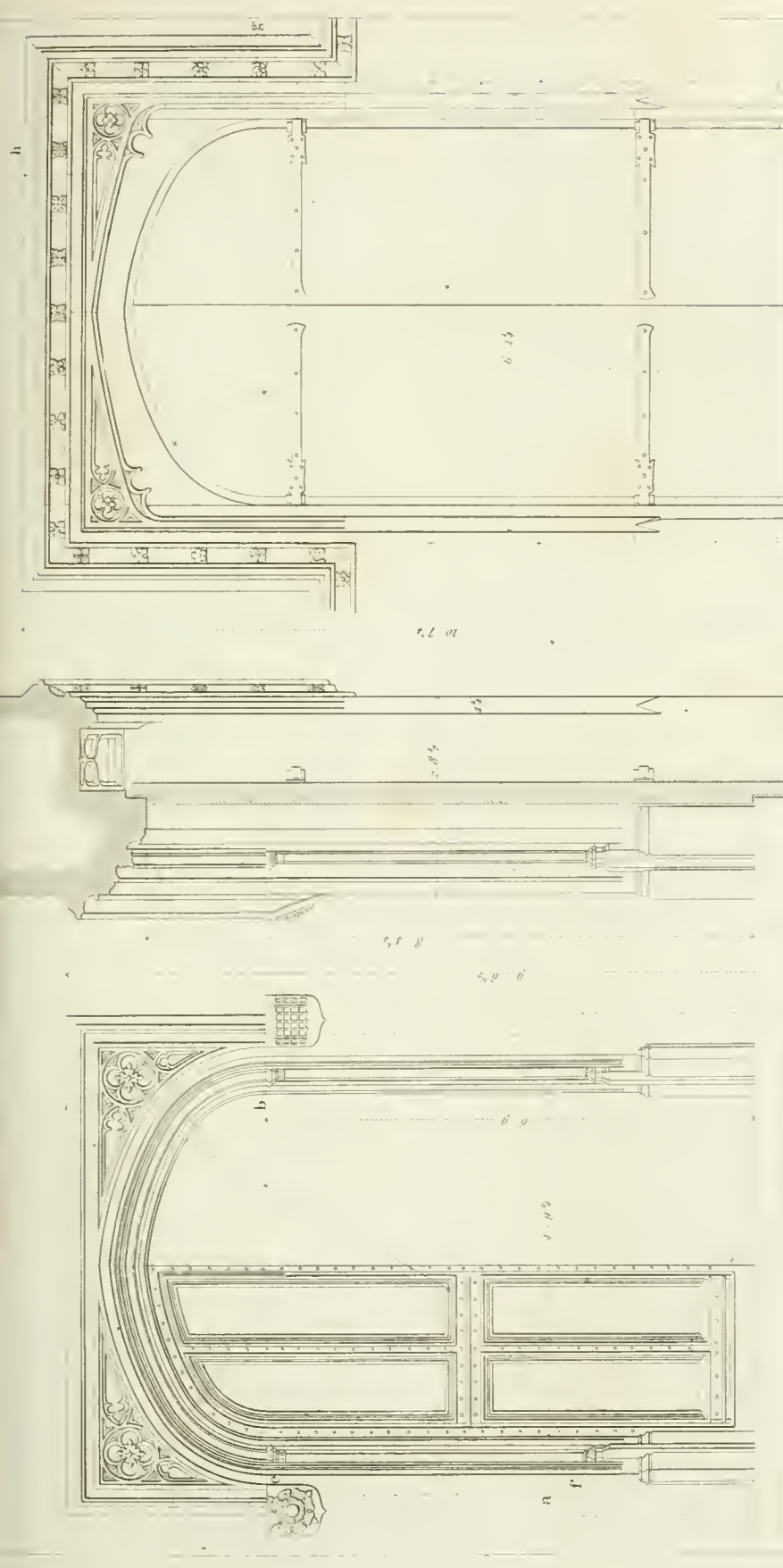
Hotel de Beauvoisin

A. Drouot del

Engraved by J. Wolfe sculp. Published by A. Drouot del. in the year 1845.

1850

1850

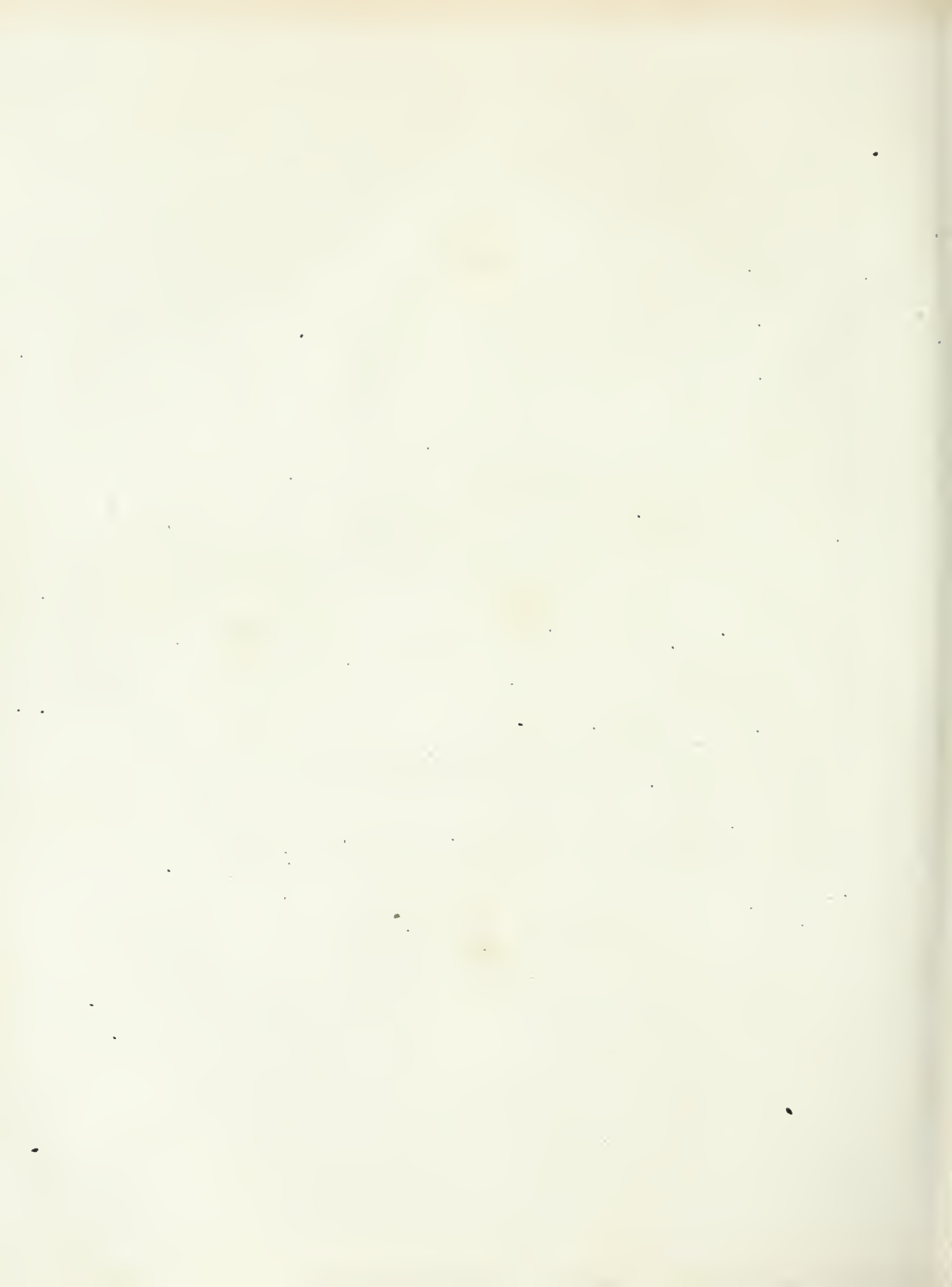


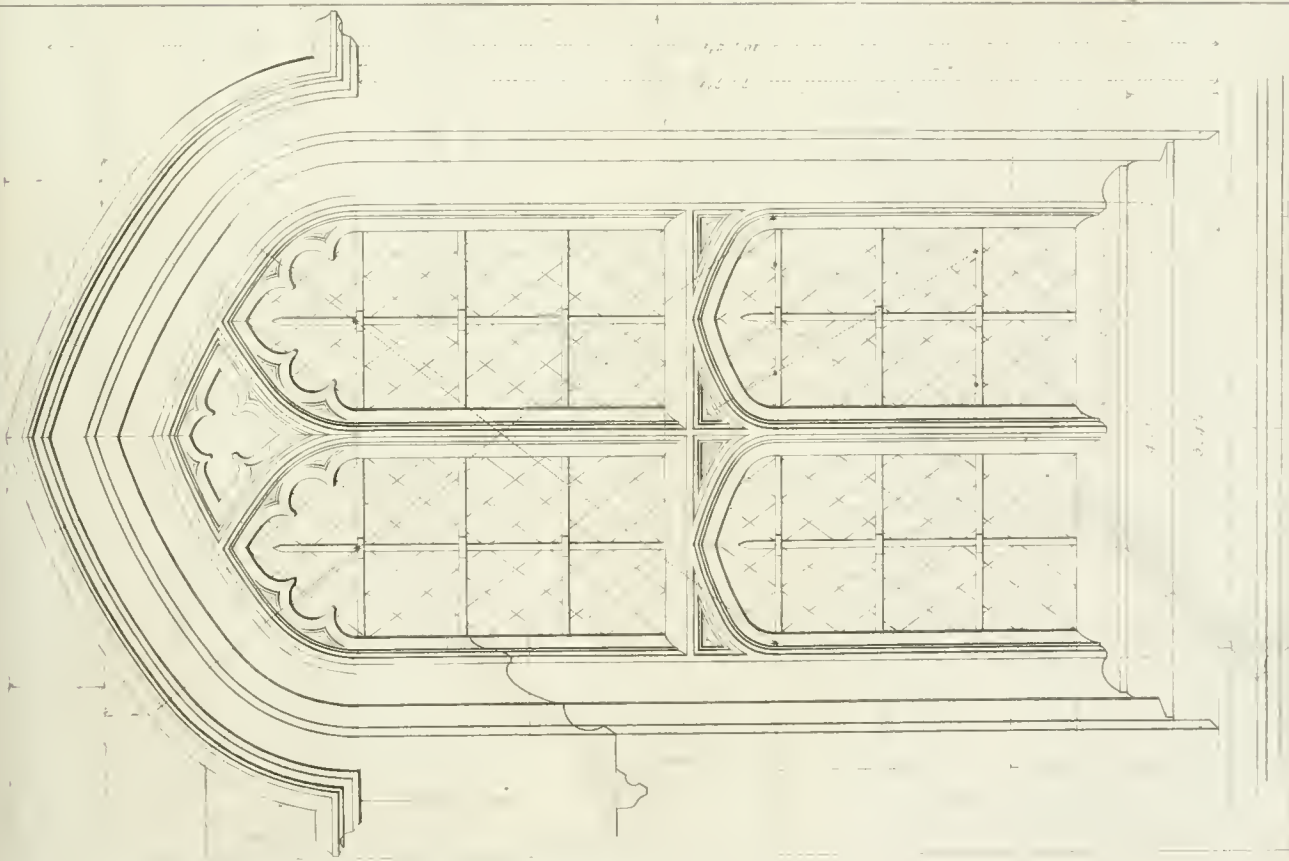
G. G. G. G.

Cambridge. North side. St. Mary's Church. Cambridge

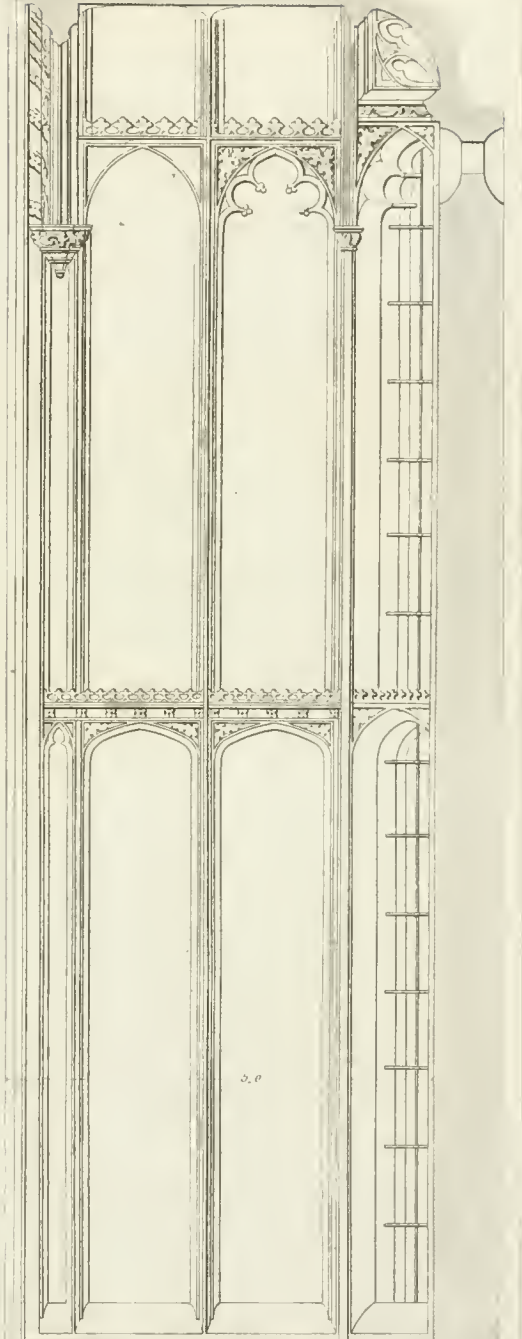
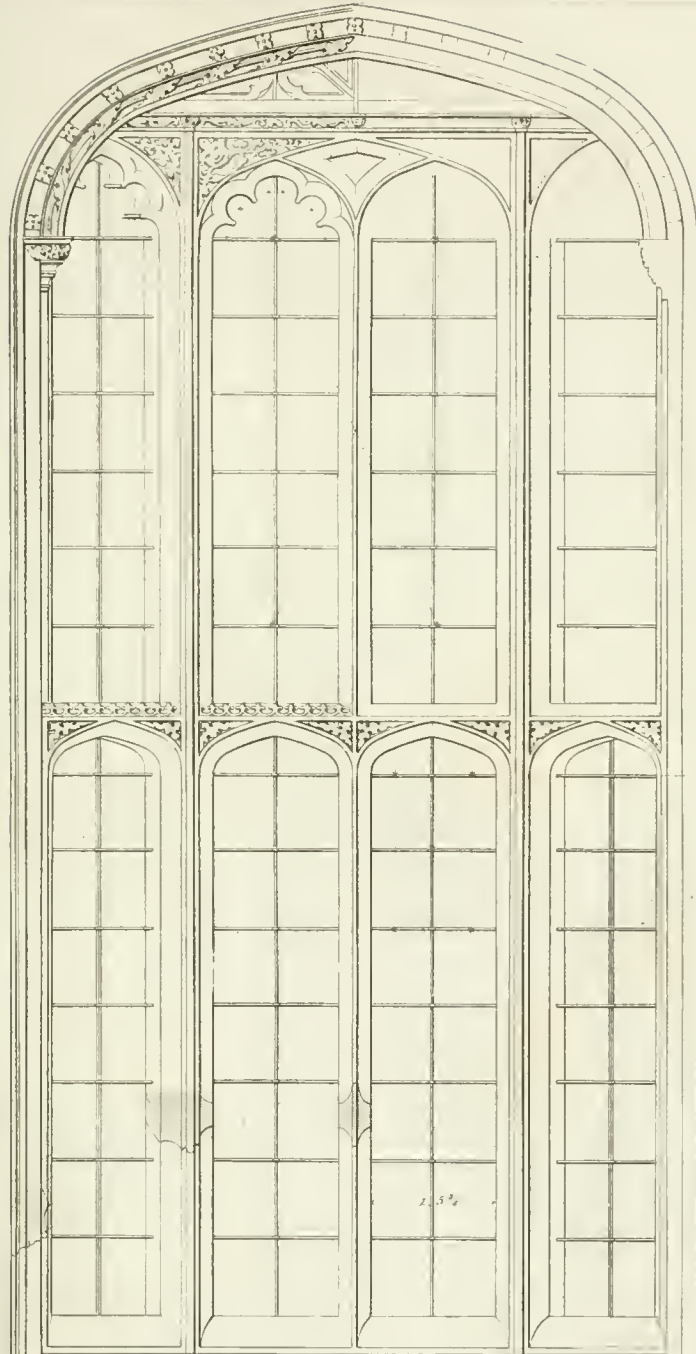
London. G. G. G. G.

A. Payne. del.



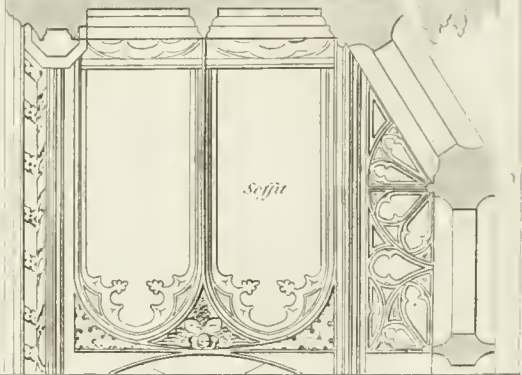


1. Plan of the Window
 1/2" = 1 foot
 1/4" = 6 inches
 1/8" = 3 inches
 1/16" = 1 1/2 inches
 1/32" = 3/4 inch
 1/64" = 3/16 inch
 1/128" = 3/32 inch
 1/256" = 3/64 inch
 1/512" = 3/128 inch
 1/1024" = 3/256 inch
 1/2048" = 3/512 inch
 1/4096" = 3/1024 inch
 1/8192" = 3/2048 inch
 1/16384" = 3/4096 inch
 1/32768" = 3/8192 inch
 1/65536" = 3/16384 inch
 1/131072" = 3/32768 inch
 1/262144" = 3/65536 inch
 1/524288" = 3/131072 inch
 1/1048576" = 3/262144 inch
 1/2097152" = 3/524288 inch
 1/4194304" = 3/1048576 inch
 1/8388608" = 3/2097152 inch
 1/16777216" = 3/4194304 inch
 1/33554432" = 3/8388608 inch
 1/67108864" = 3/16777216 inch
 1/134217728" = 3/33554432 inch
 1/268435456" = 3/67108864 inch
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 1/17179869184" = 3/4294967296 inch
 1/34359738368" = 3/8589934592 inch
 1/68719476736" = 3/17179869184 inch
 1/137438953472" = 3/34359738368 inch
 1/274877906944" = 3/68719476736 inch
 1/549755813888" = 3/137438953472 inch
 1/1099511627776" = 3/274877906944 inch
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 1/4398046511104" = 3/1099511627776 inch
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20, 3 1/2
 6, 4 1/2
 3, 6
 2, 0 1/2

7, 4 1/2
 1 2 3 4 feet
 3, 2 1/2

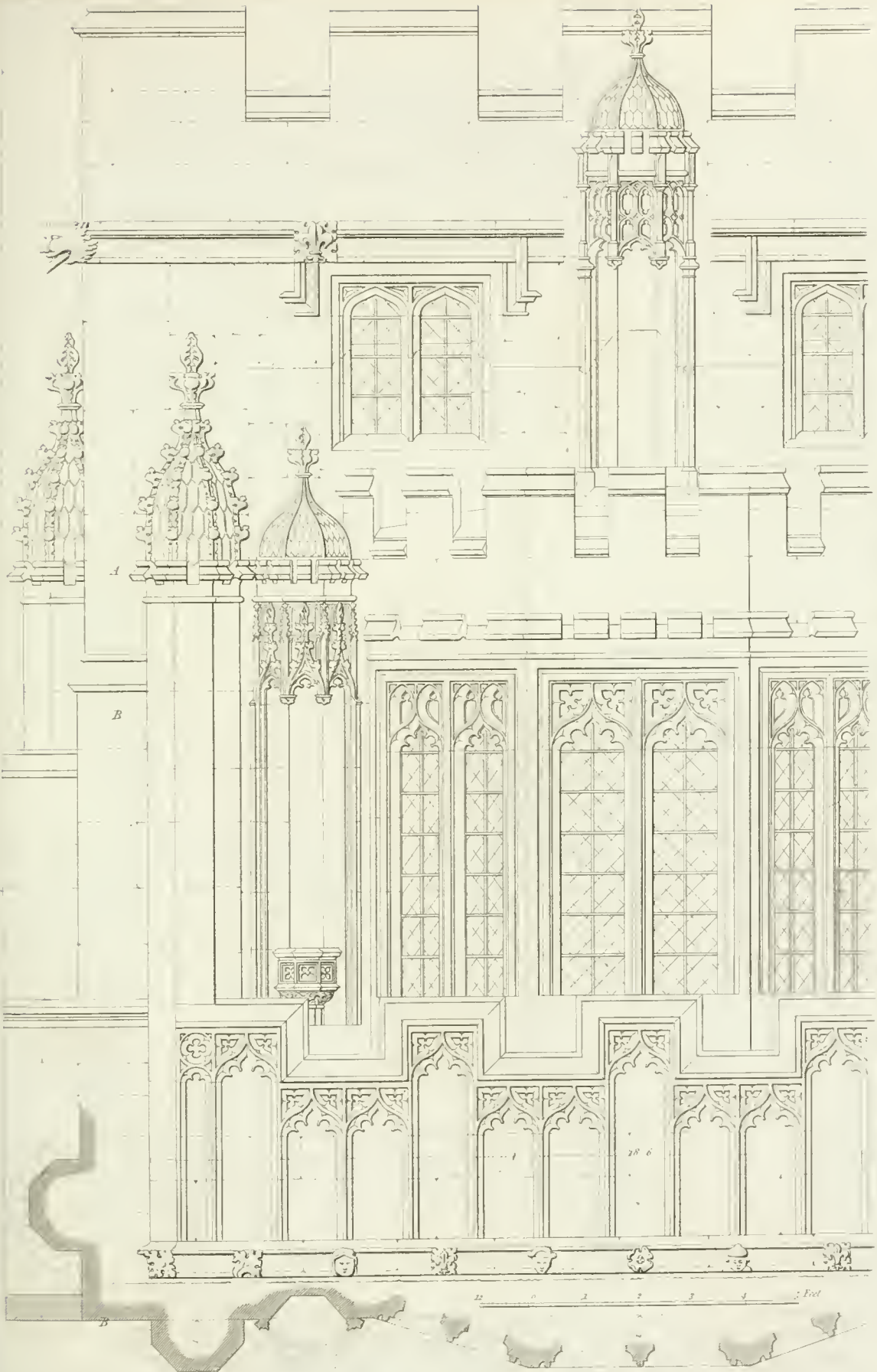


J. Pugin del.

J. Lewis sculp.

West Window of Hall, Jesus College, Cambridge

London, Published by J. Taylor, 39 High Holborn, Dec^r 1, 1822.

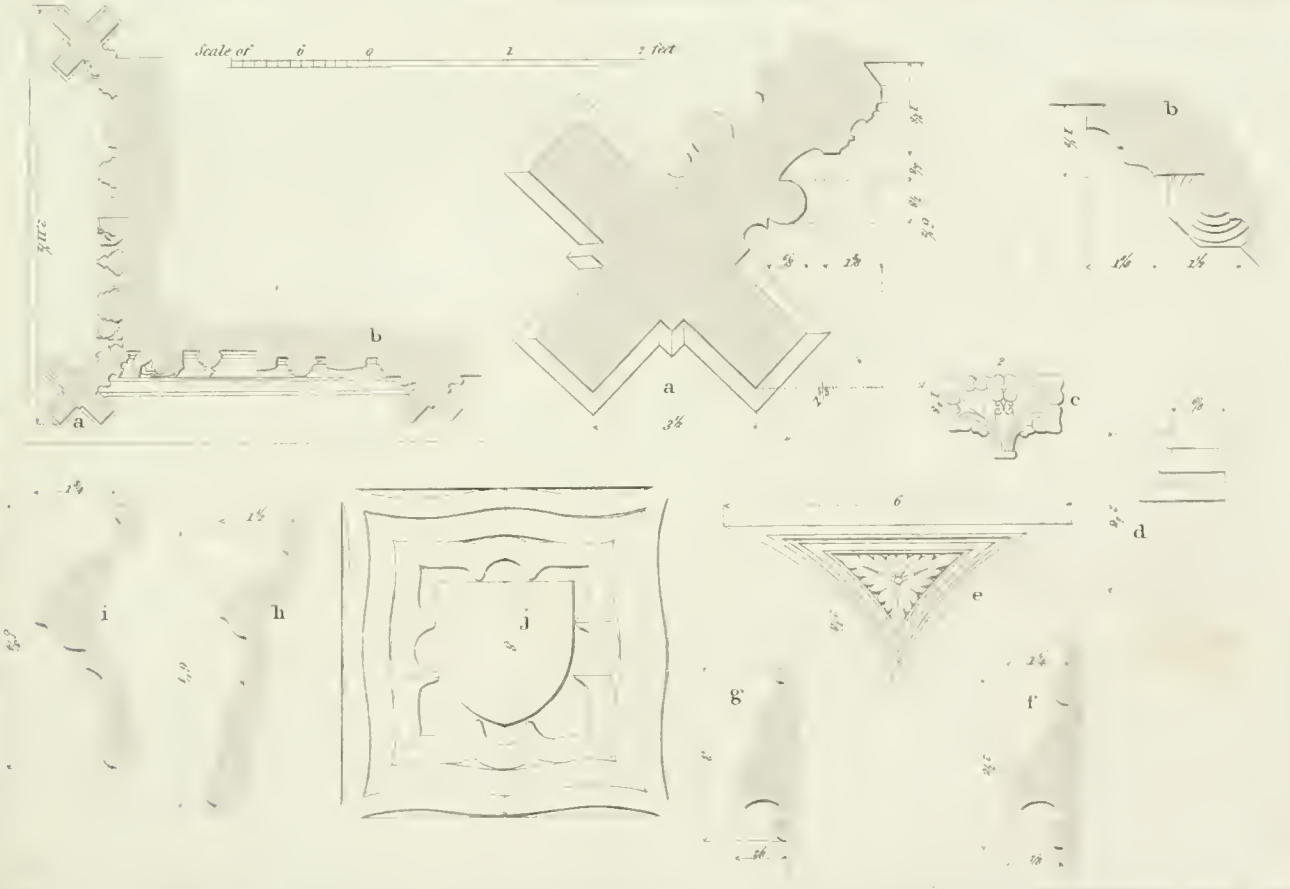
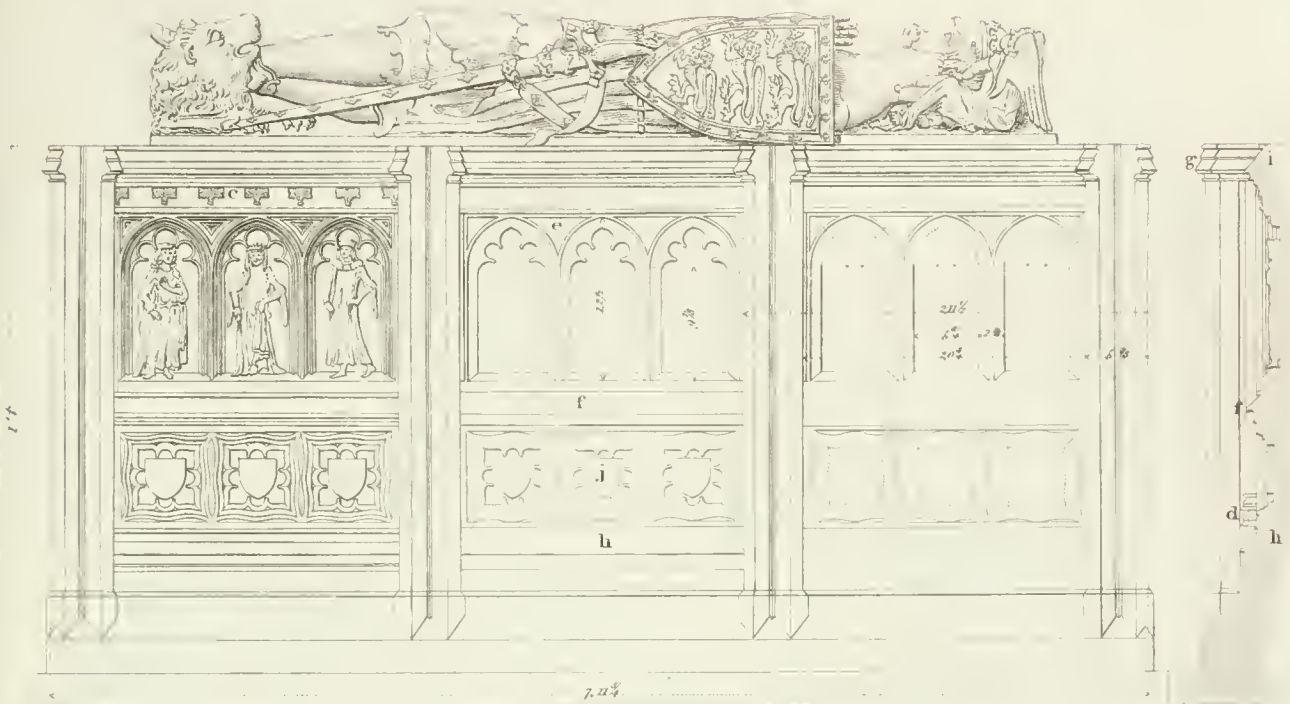


A. Design, direct

Upper part of the entrance tower Brasenose College Oxford

Engraved by J. Taylor, sculp. H. W. & Co. Lith.

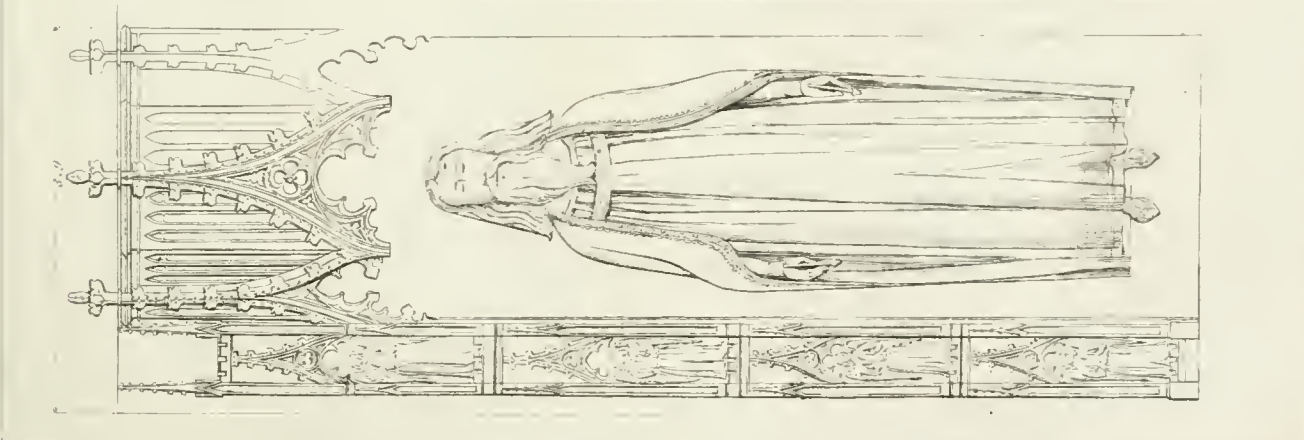
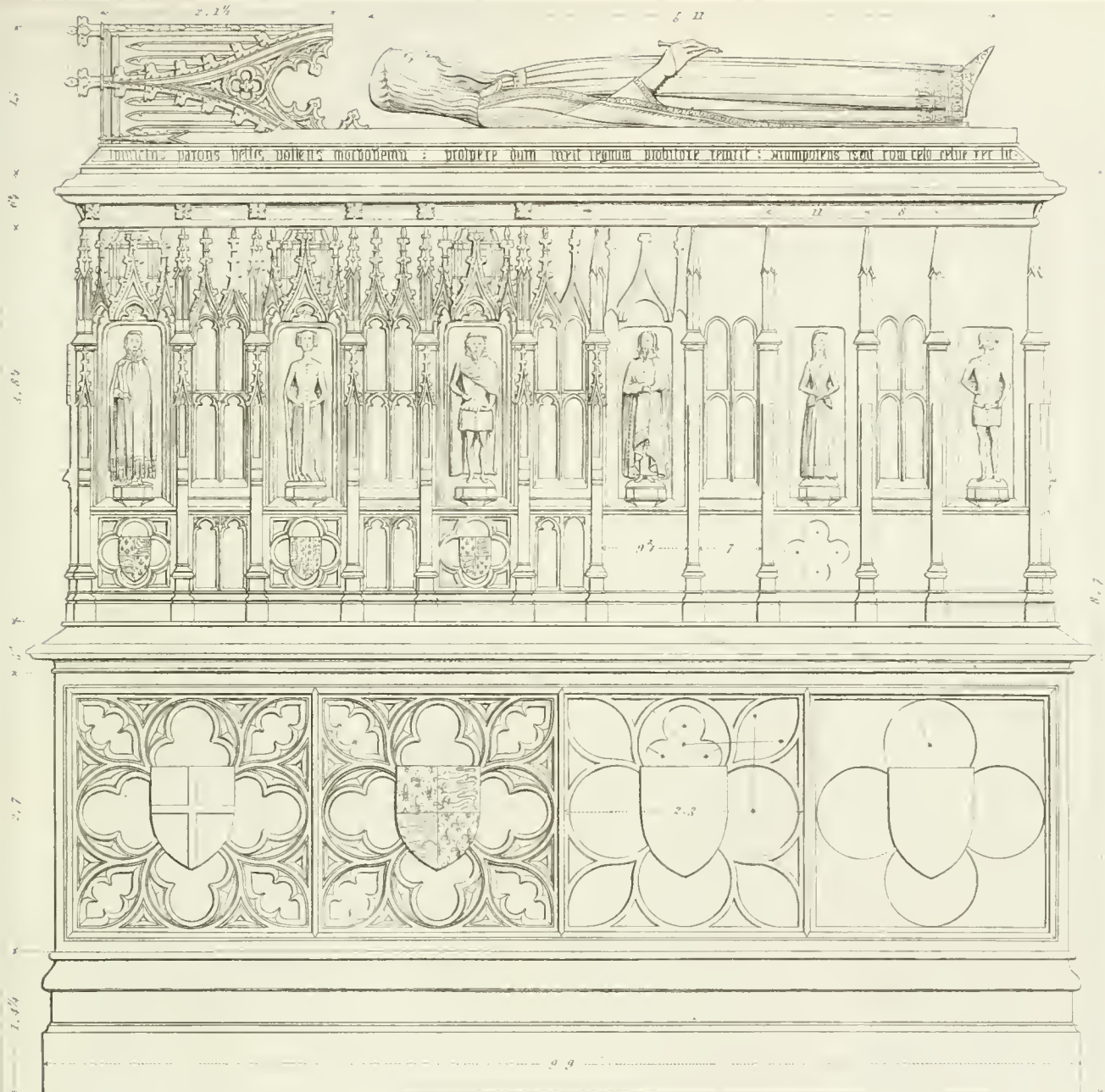
of model for elevation only



A. Town, delin.

J. Johnson, sculp.

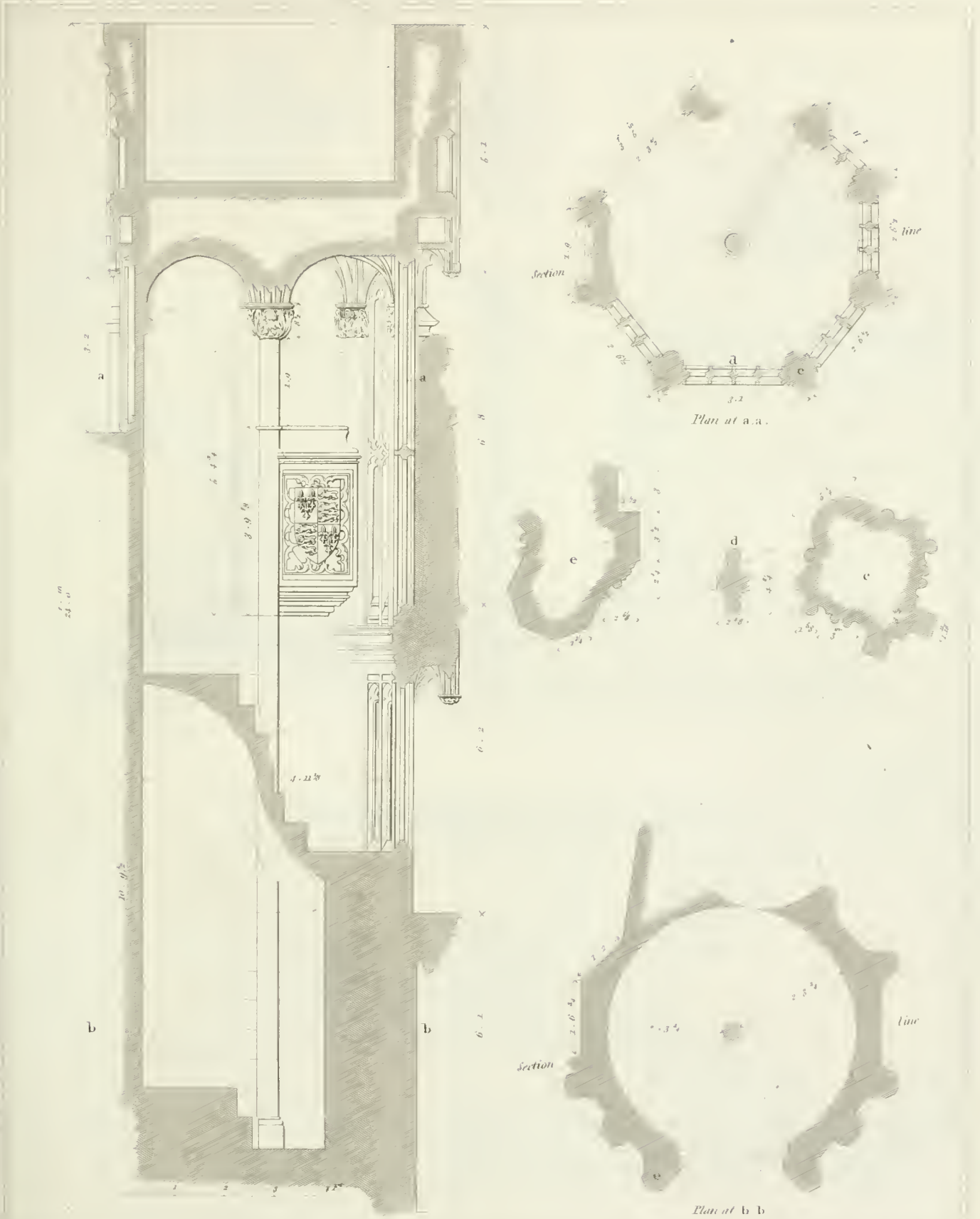
*Monument of John of Coltham, Court of Cornwall,
St. Edmund's Chapel, West, Abbey Church.*



A. Pugin del.

Monument for Edward III Westminster, W. Ch.

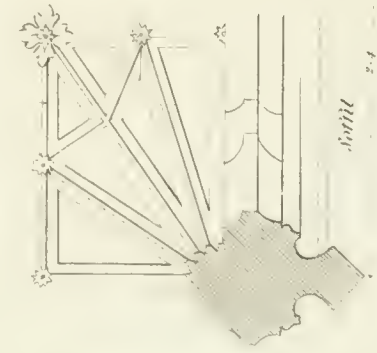
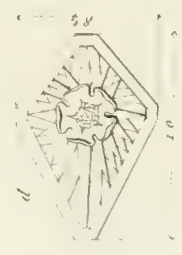
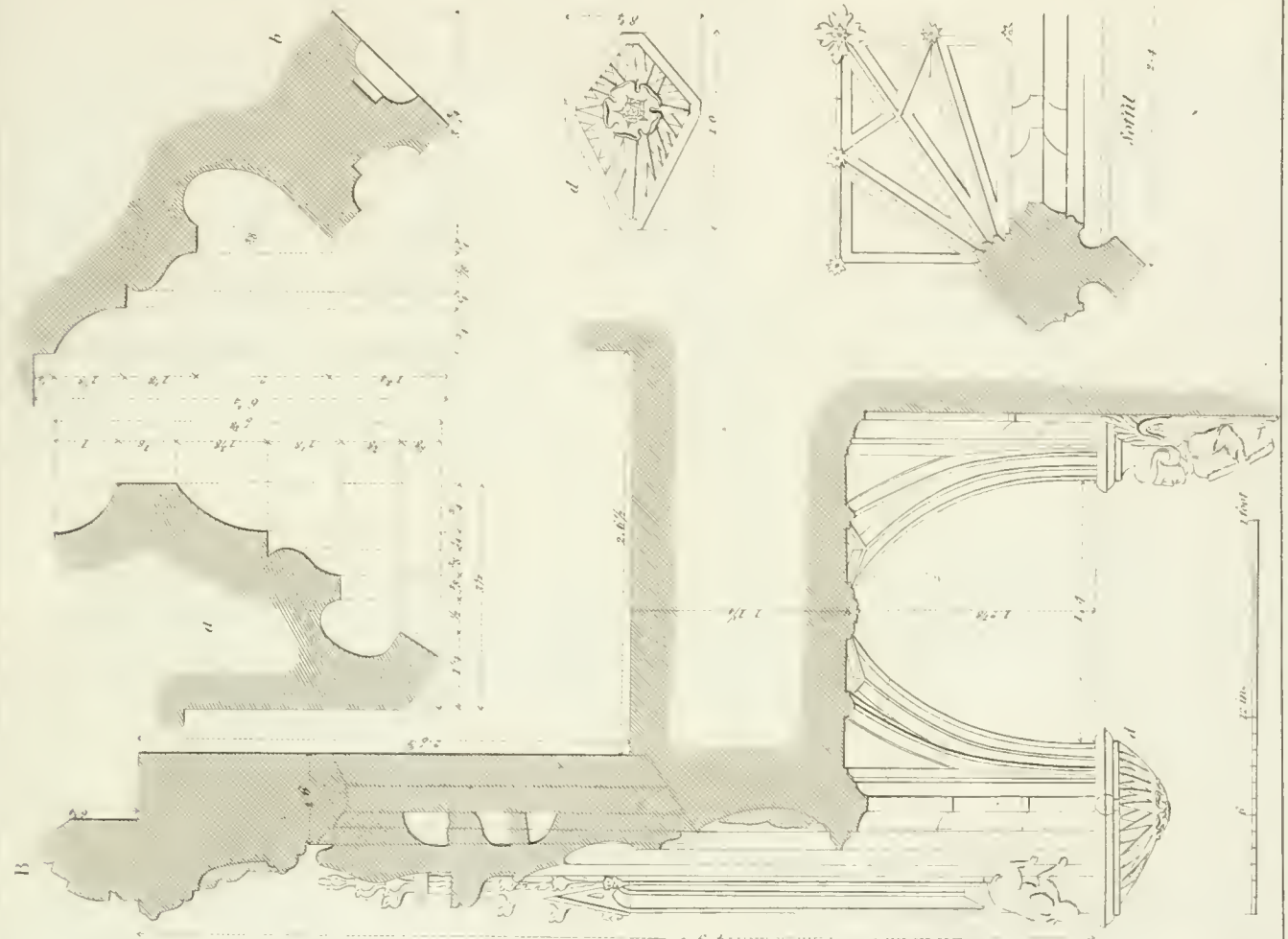
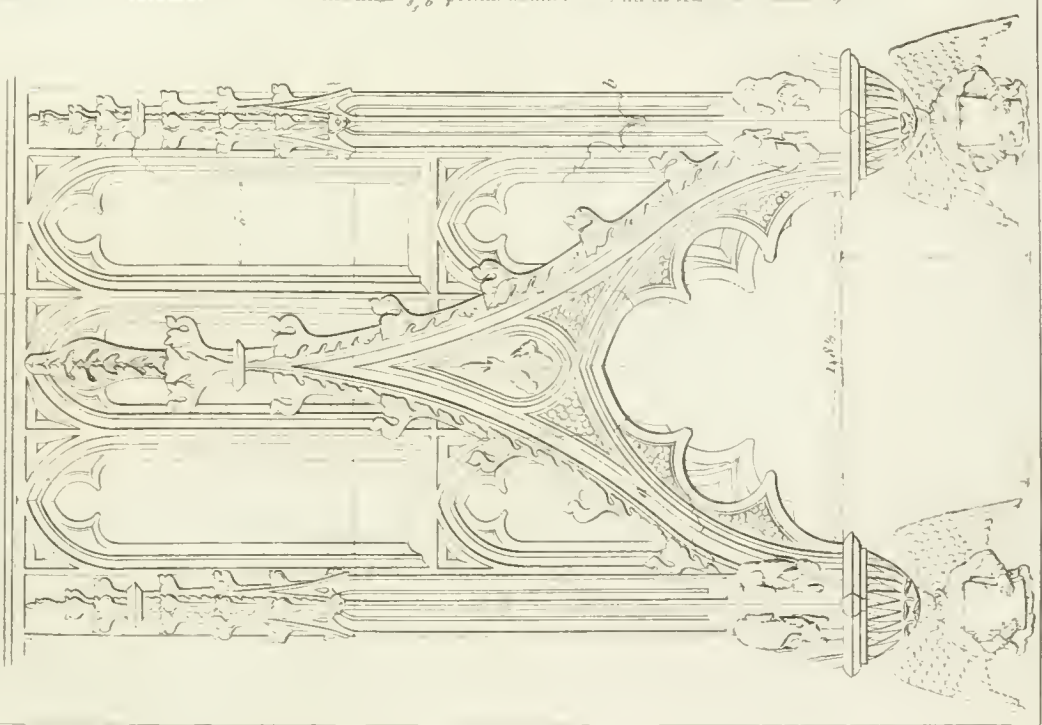
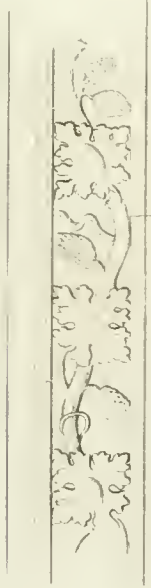




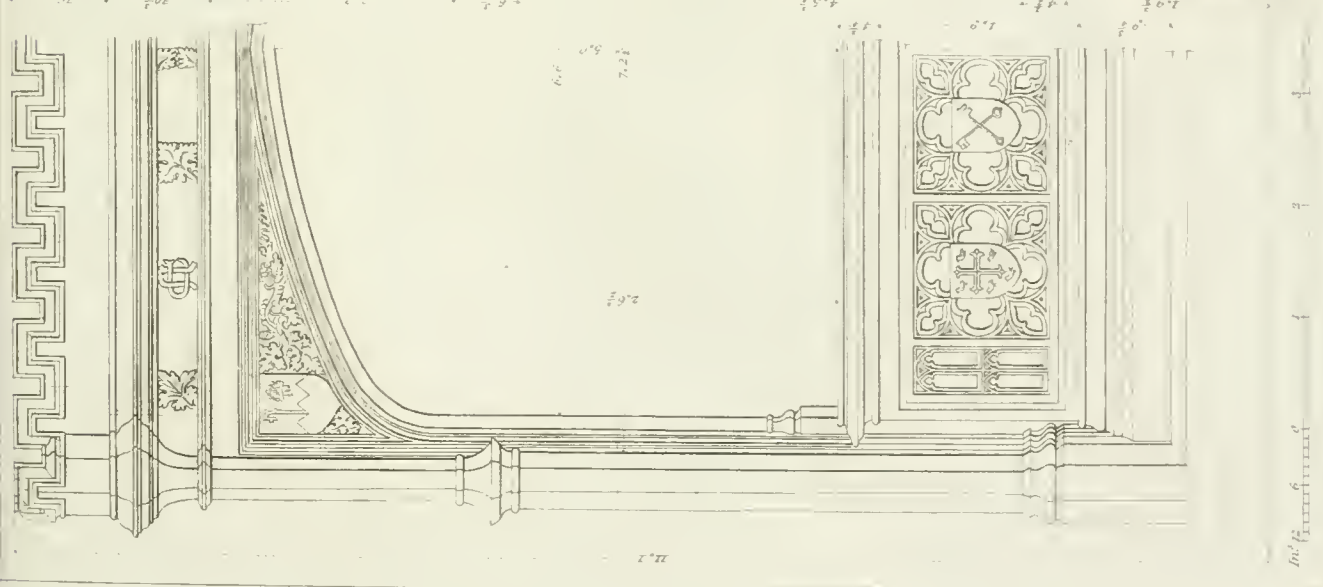
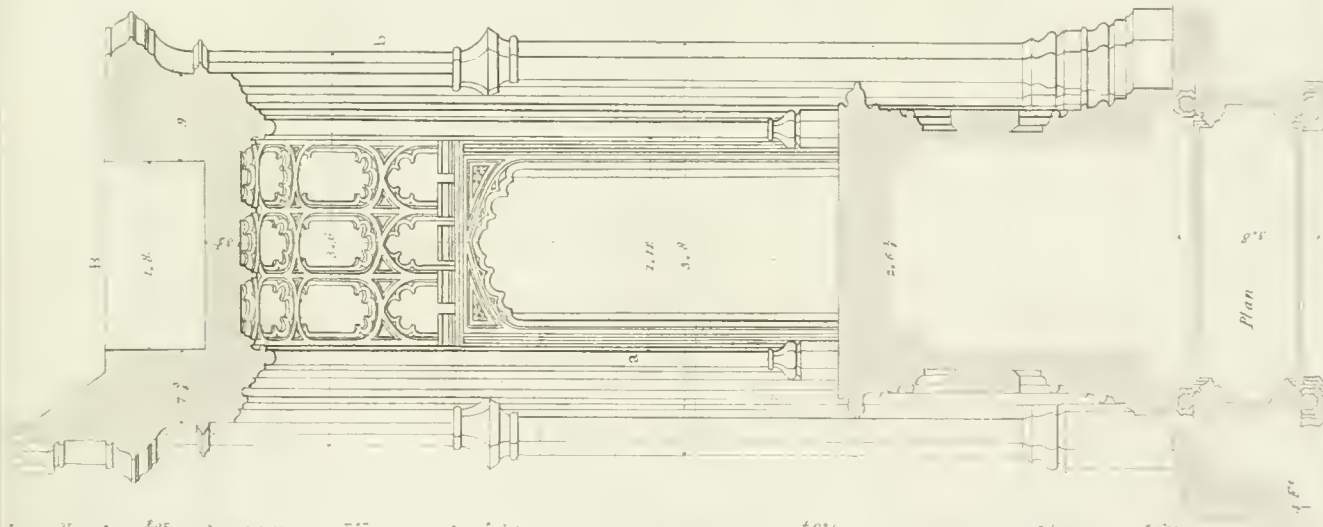
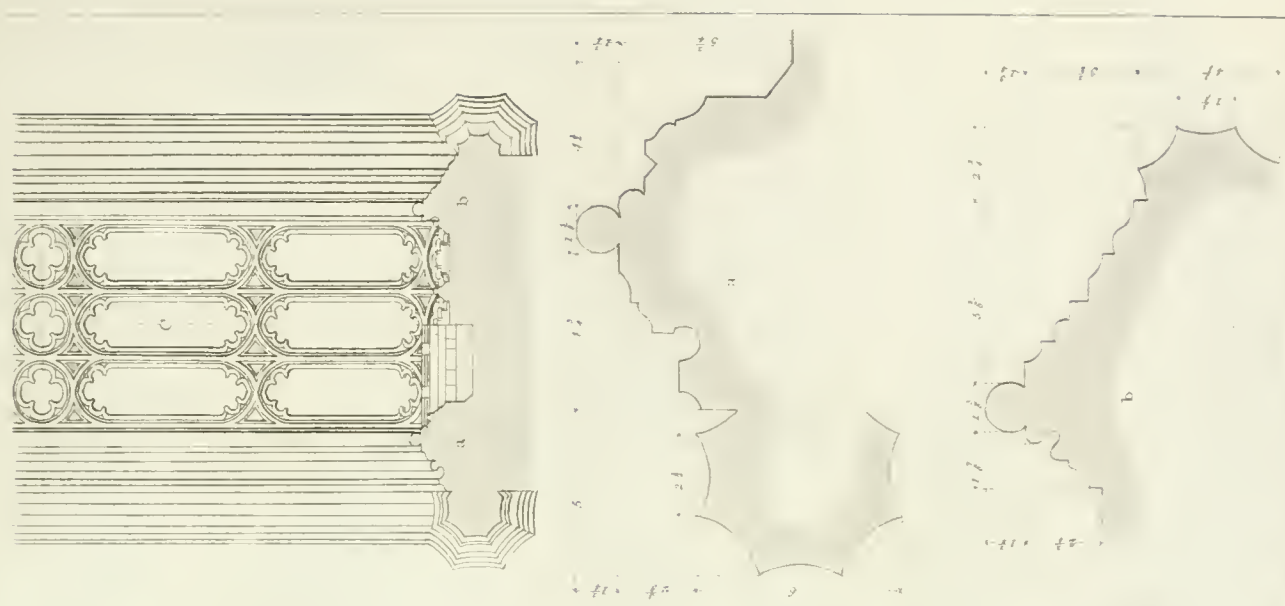
A. Payne del.

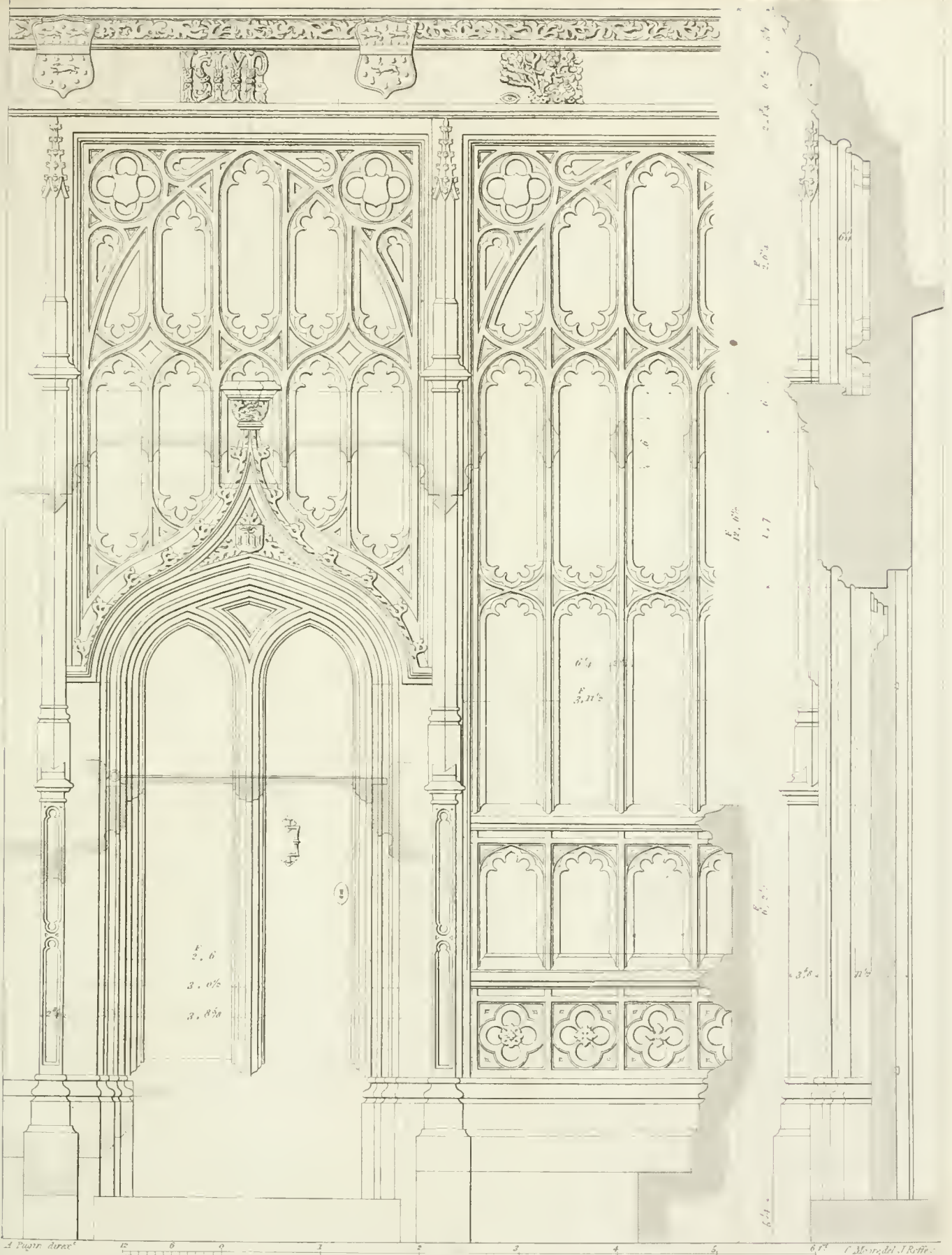
W. G. Sculp.

Section of Staircase W. of 5th Shrine West of Abbey Church.

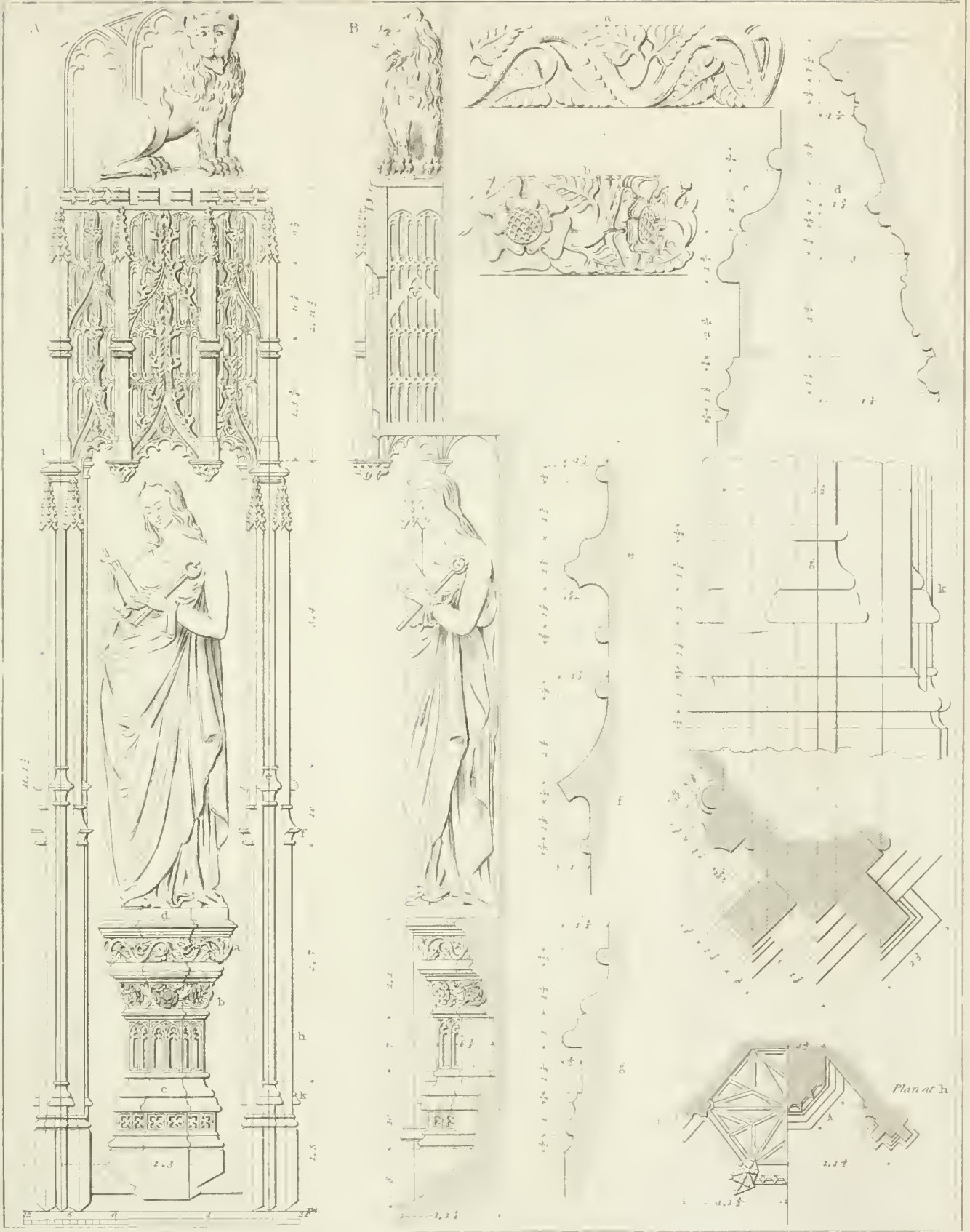


Plan of the S. Choir





Westminster Abbey Church, Tower and Screen, West. Lady's Chapel.



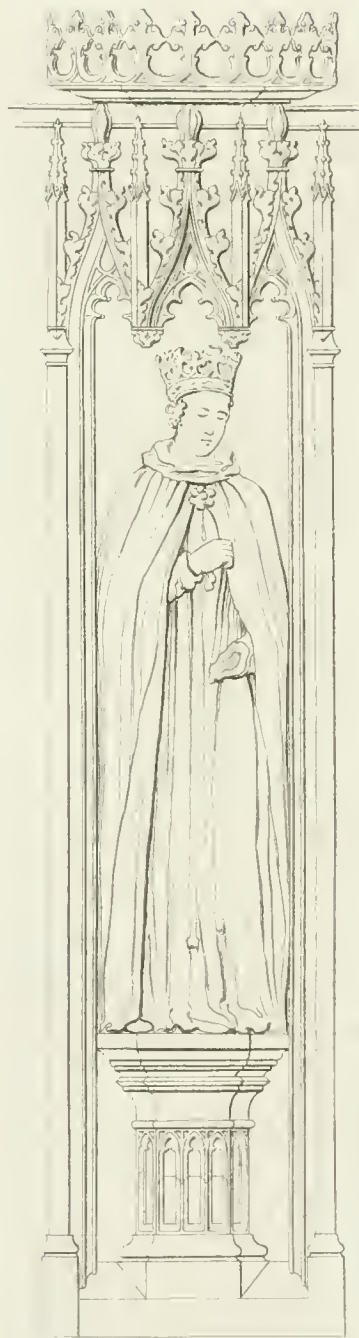
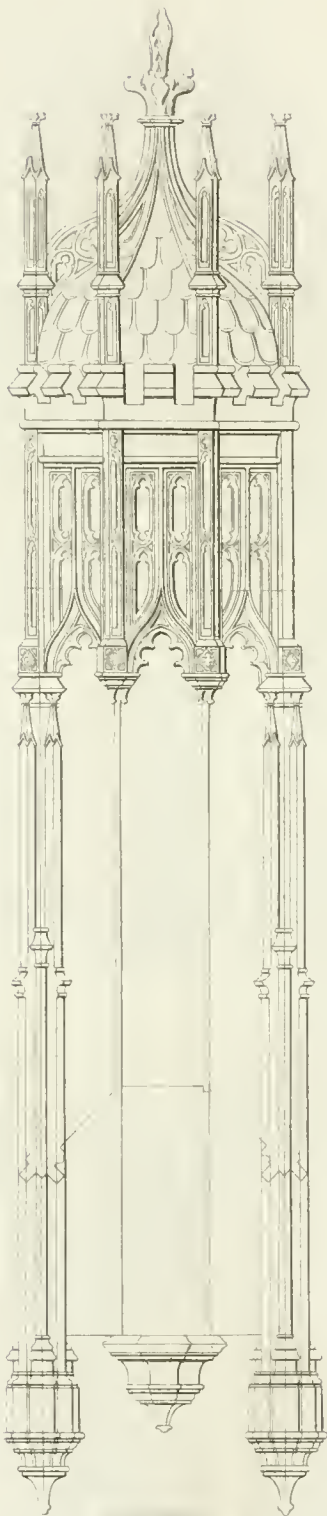
A. Pugin del^o

J. Le Roux sculp^t

Niche, Henry 7th Chapel Westminster.

London, Published by Taylor 50, High Holborn, Dec^r 2, 1821

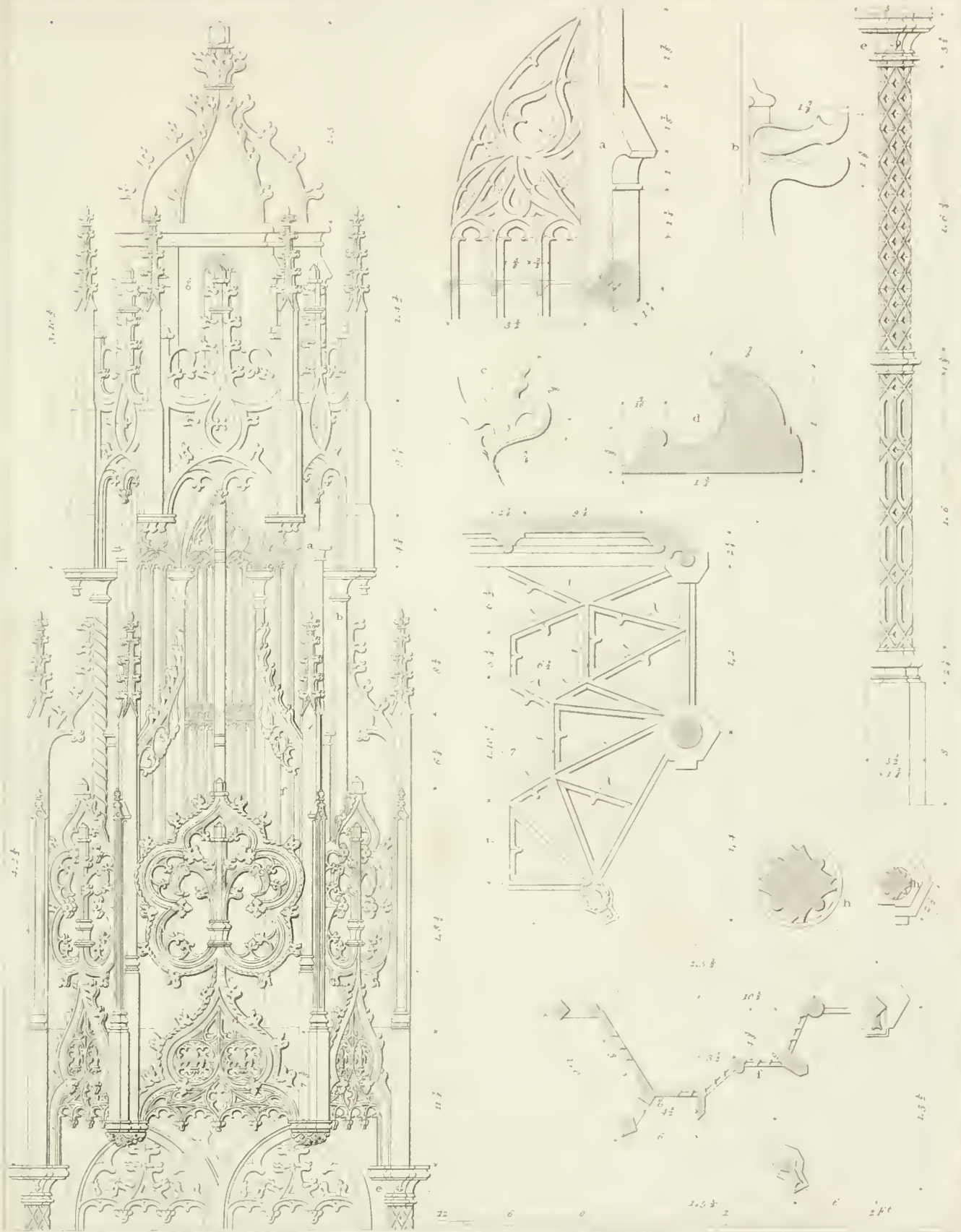
Niches at Oxford



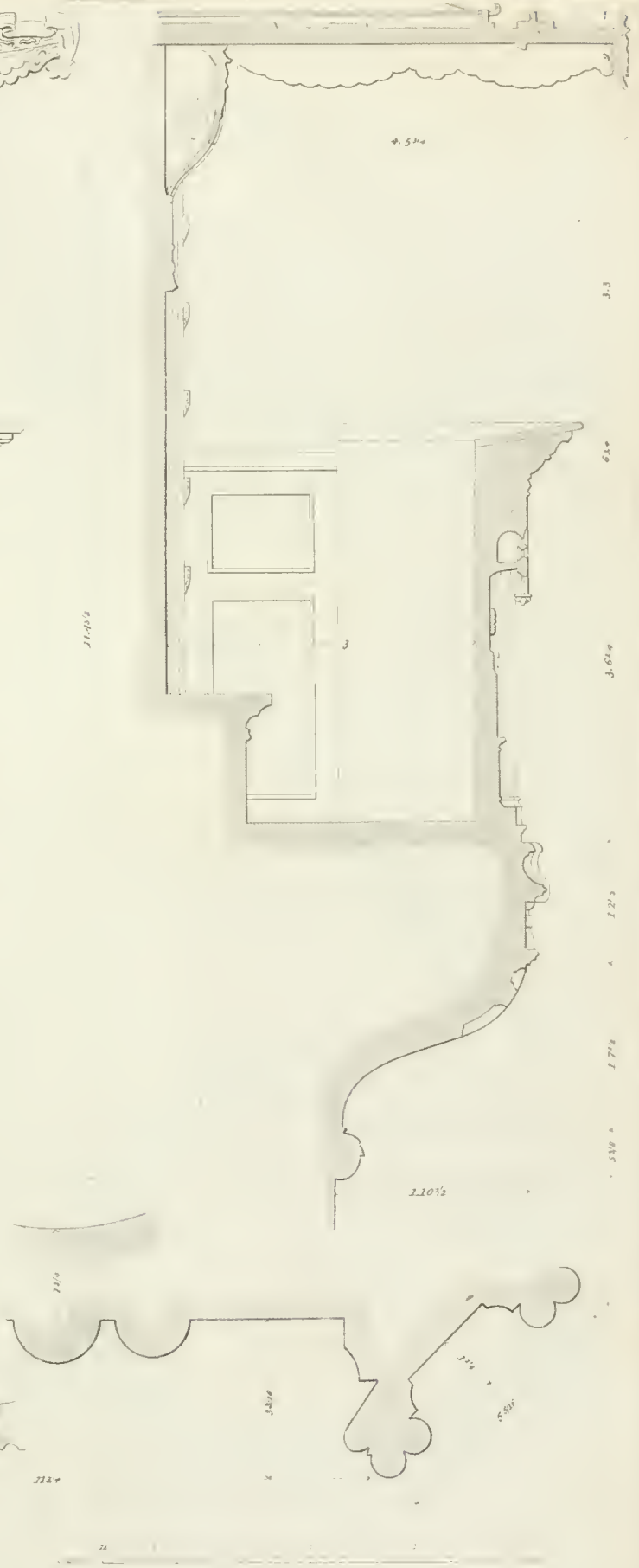
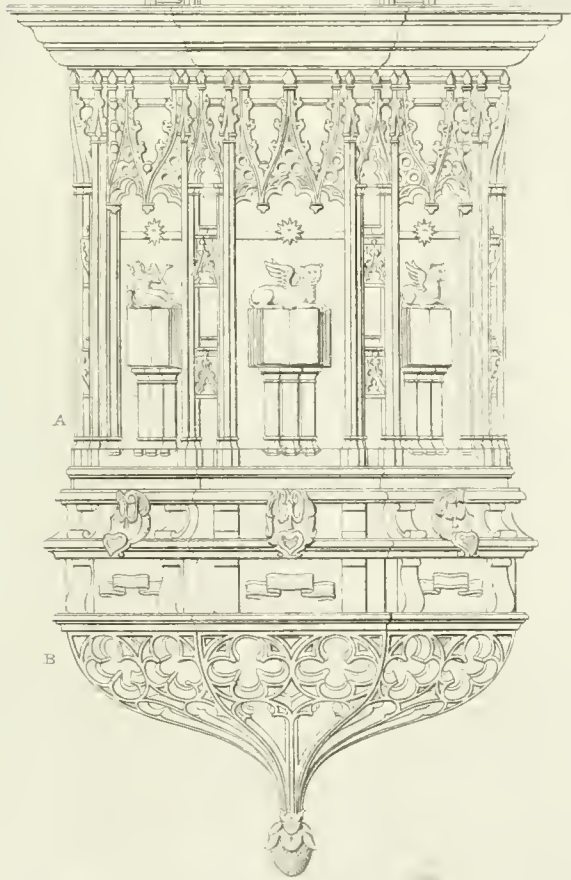
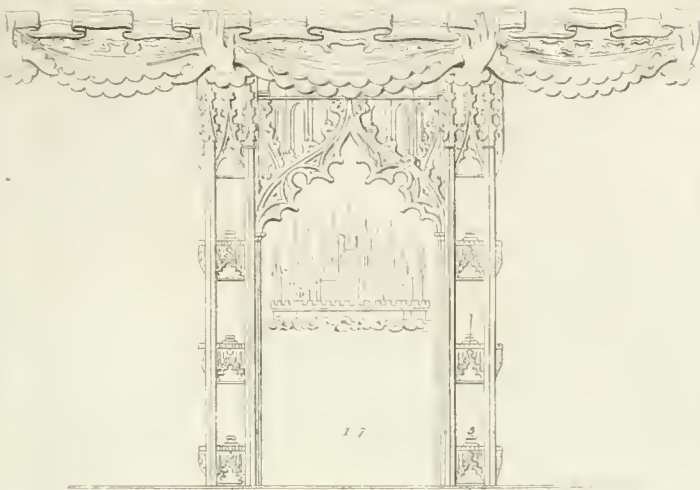
Merton Col.

Corpus Christi Col.

All souls Col.



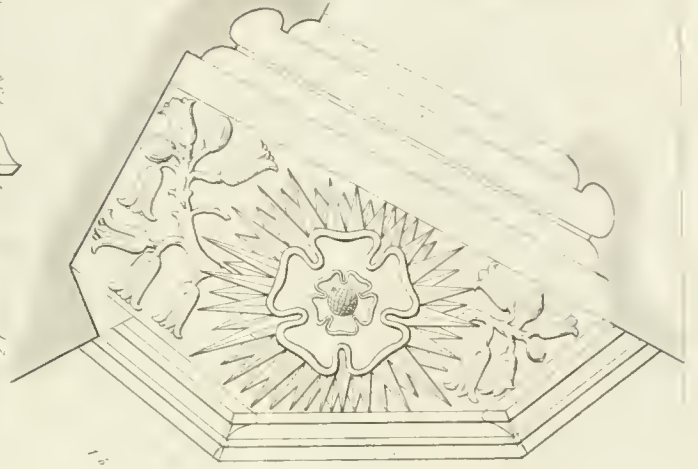
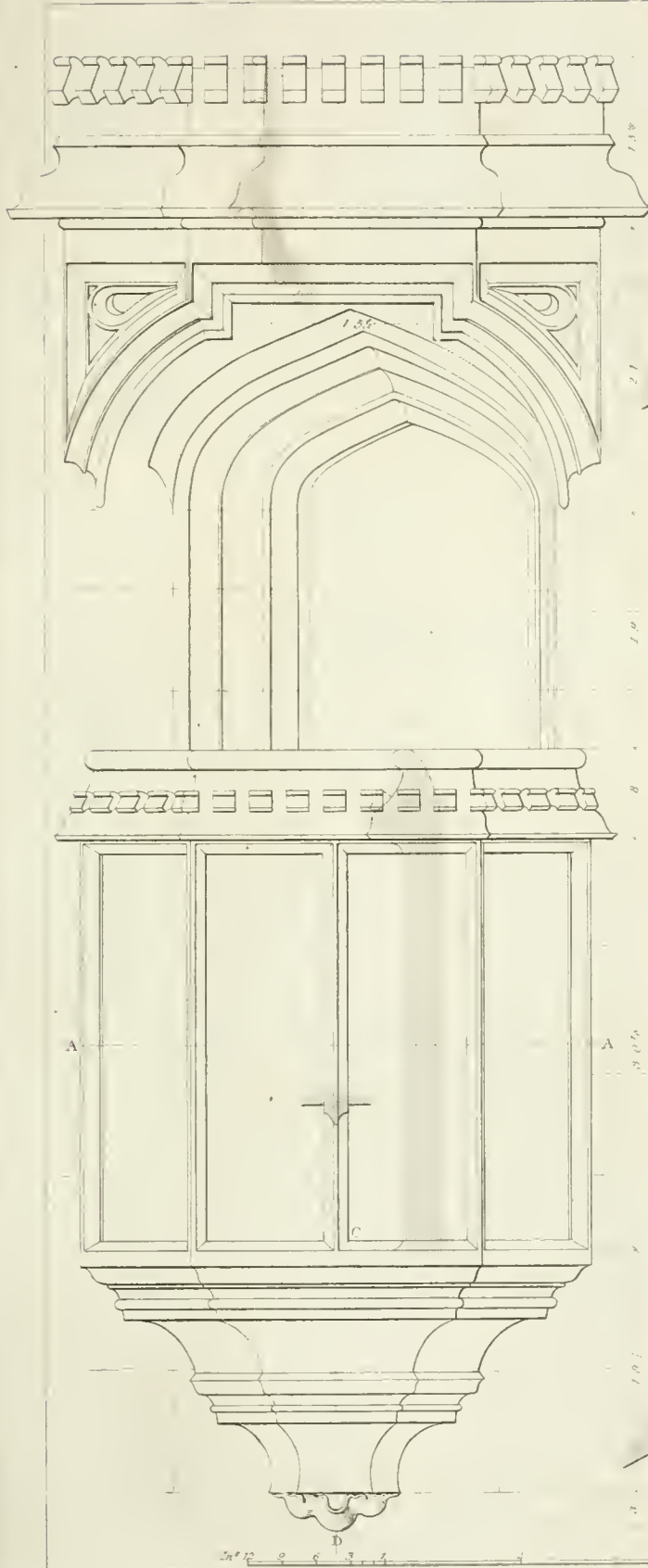
Canopy of one of the Stalls, N^o. 7 of the Chapel Westminster.



Stone Pulpit. Side of Choir, Weisste Cathedral

1852

Soffit of Canopy.



Section from C to D

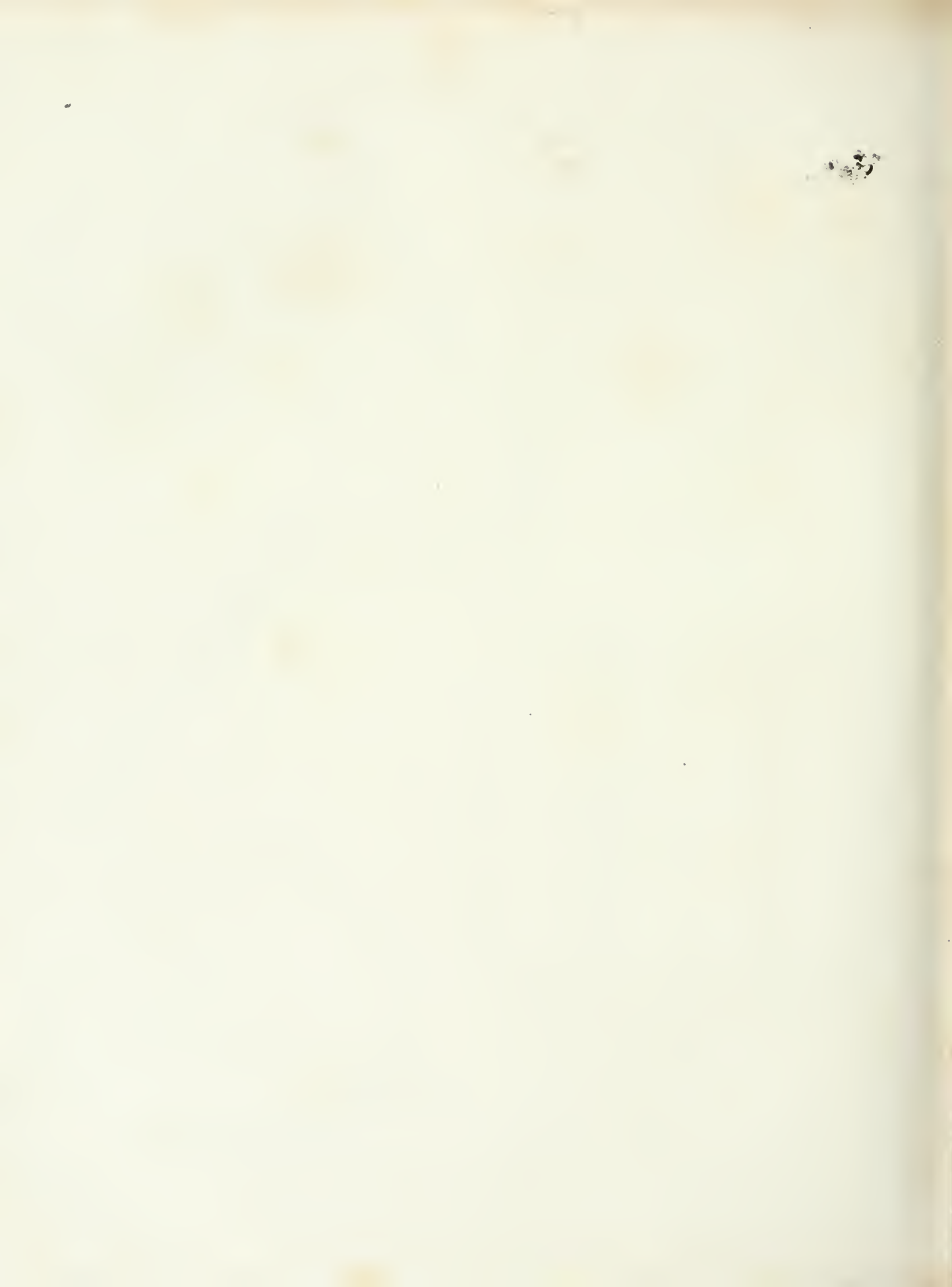


A. Pugin del.

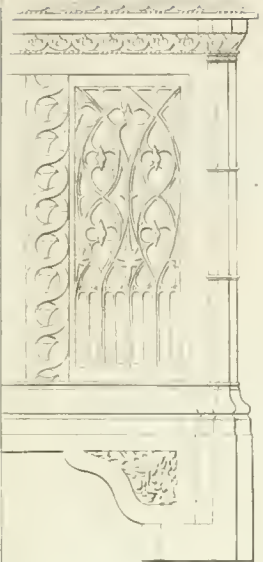
Wilson Lowry sculp.

Stone Pulpit, Magdalen Col. Oxford.

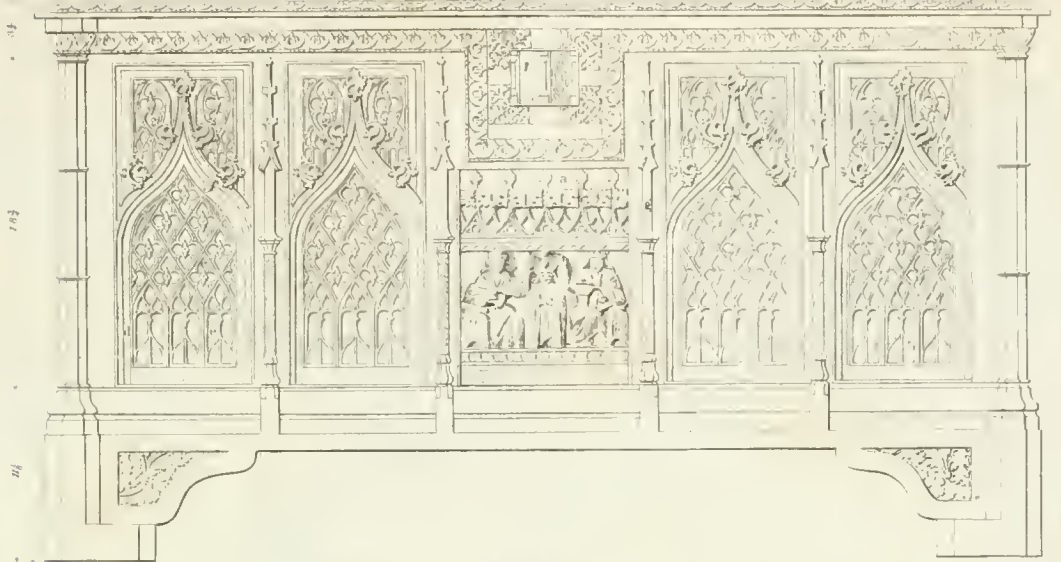
London, Published by W. Phillips & Co. in Strand, 1841.



Nº1.



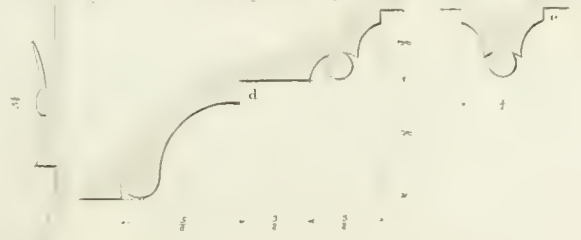
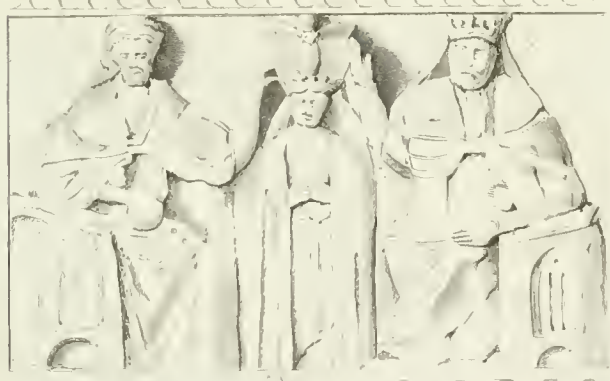
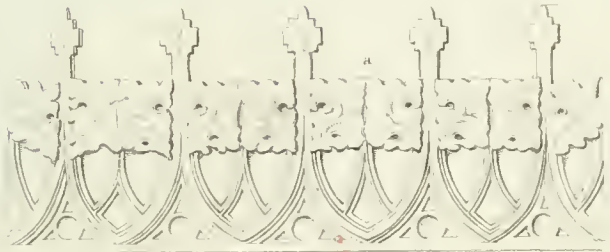
Nº2.



In 12 0 6 1 18 1

20

5.11

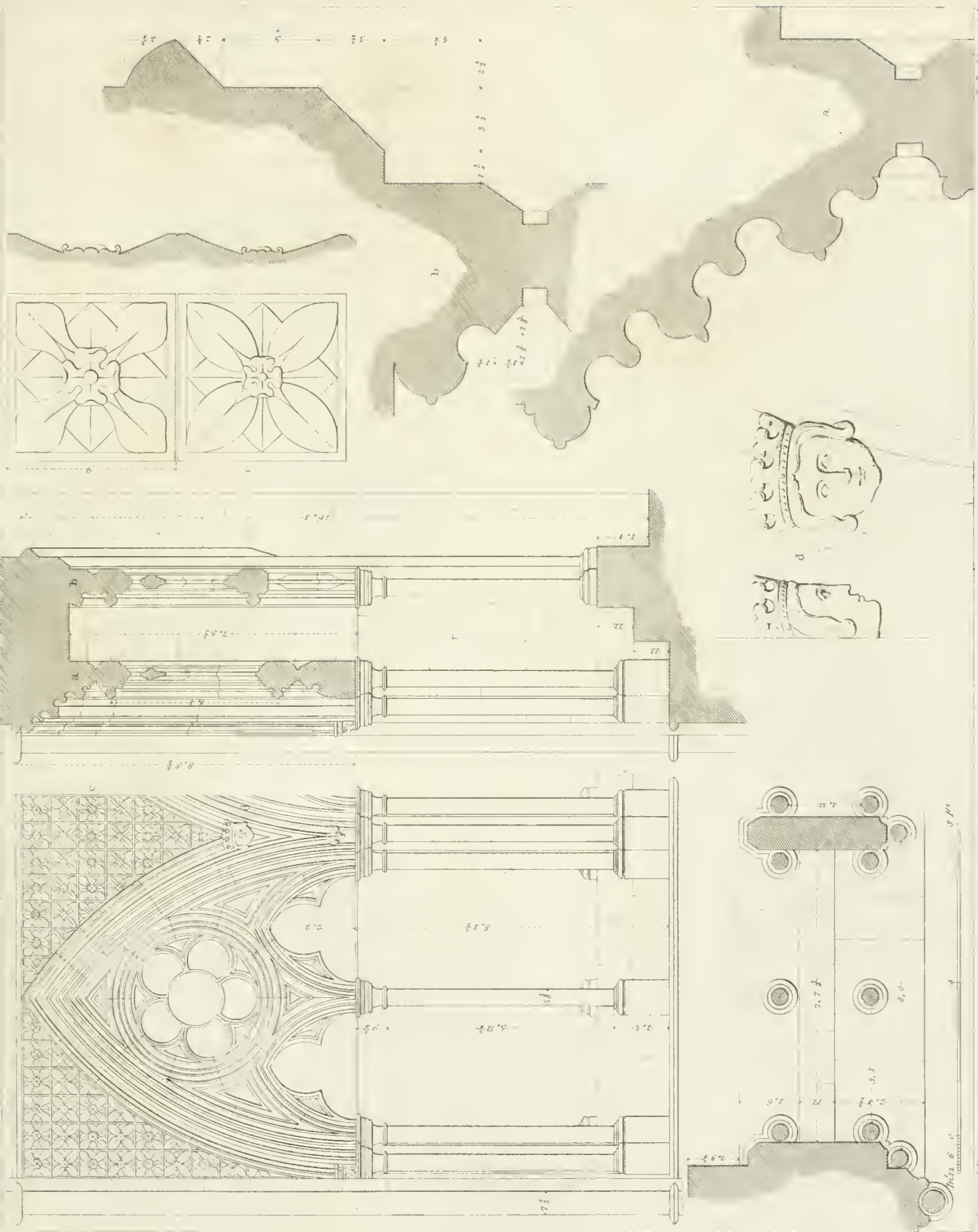


A. Pugin Arch. Vol.

Chest in the possession of G. C. Ormerod, Esq.

Designed by A. Pugin, Esq. in 1831.

1831

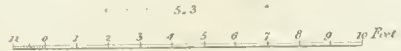
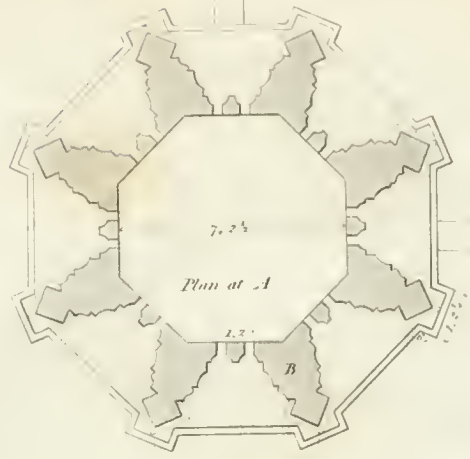
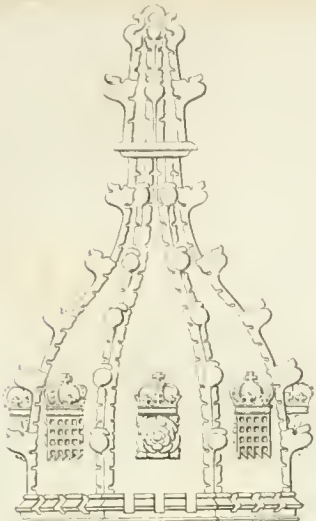


R. Kerr's sculp.

Superum e. nave, Westminter. Abbey Church.

London. Del. et. aed. by J. Taylor. Sculp. H. Brown. Dec. 3. 1821.

J. Taylor del.



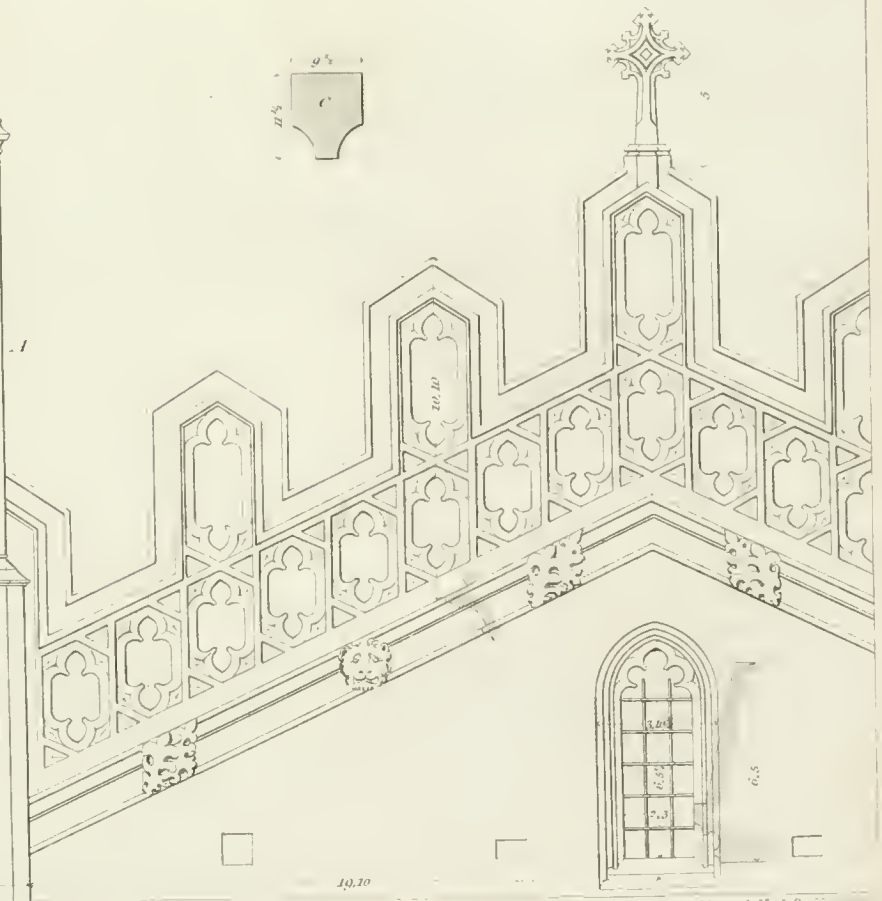
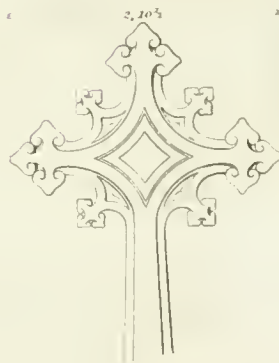
5.5

24.1

8.1 1/2

9.11

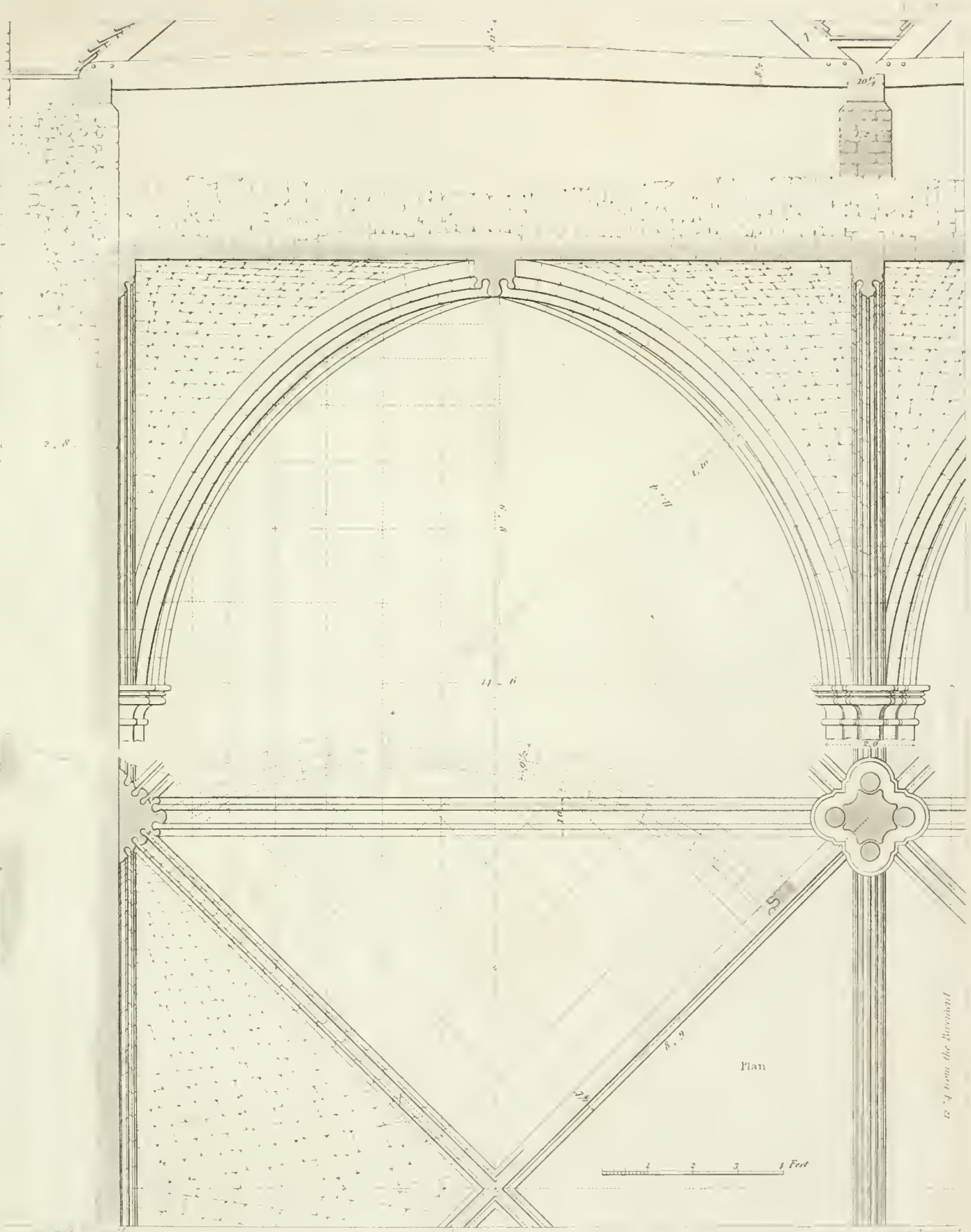
23.7 1/2



A. Pugin del. et sculp.

Messa del' I. Rossi

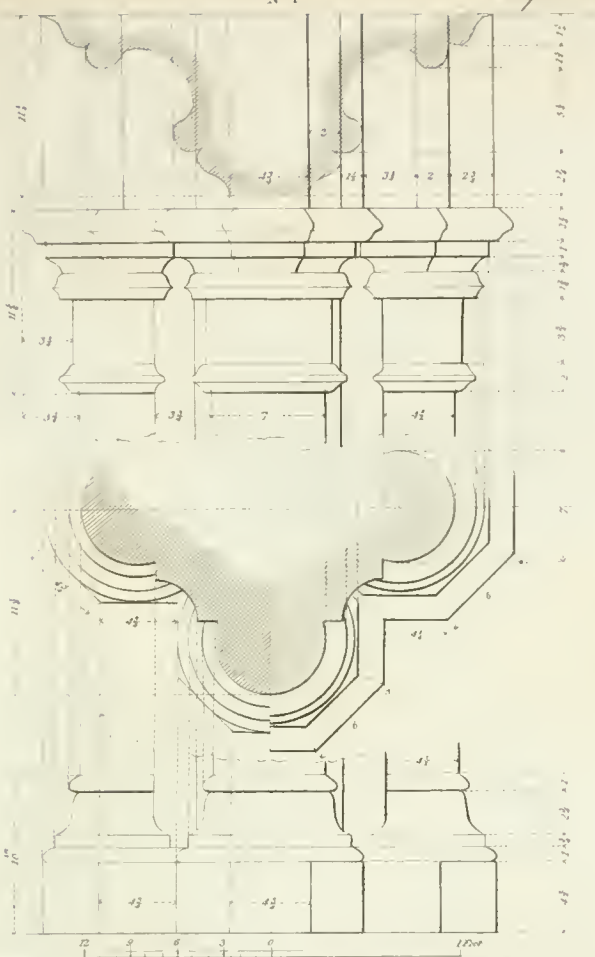
Tricent. Gate, Kings College Chapel, Cambridge



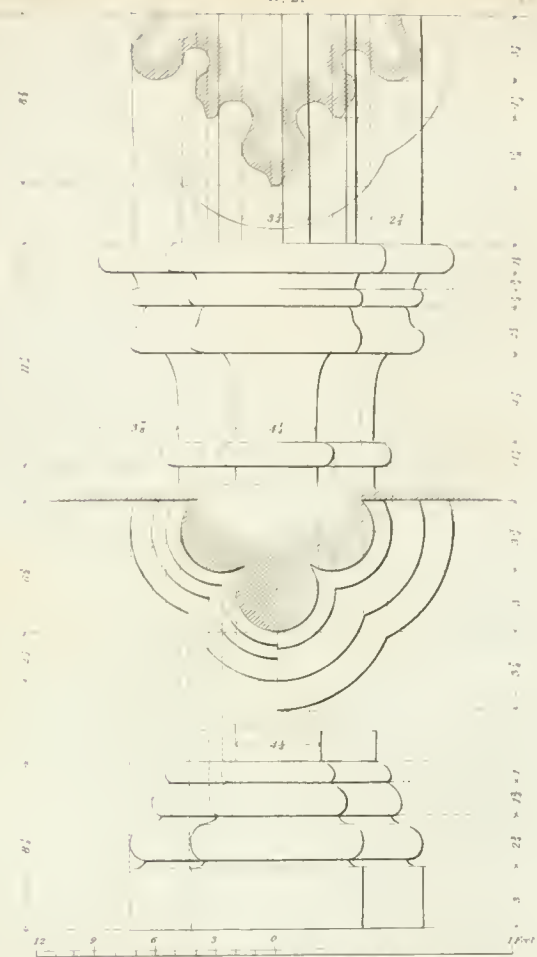
*St. Saviour's Church Southwark.
 Grounding of the Lady Chapel.*

Capitals & Bases

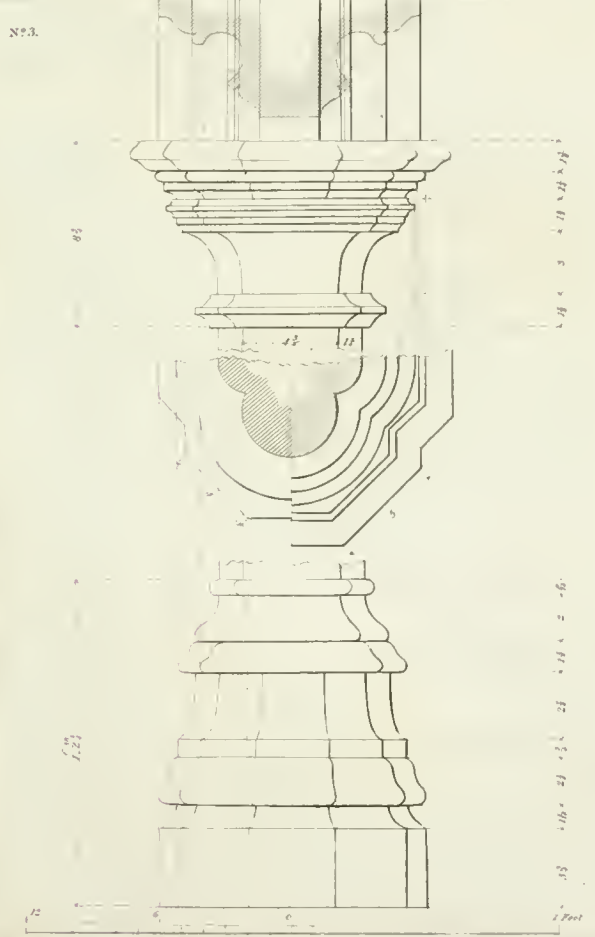
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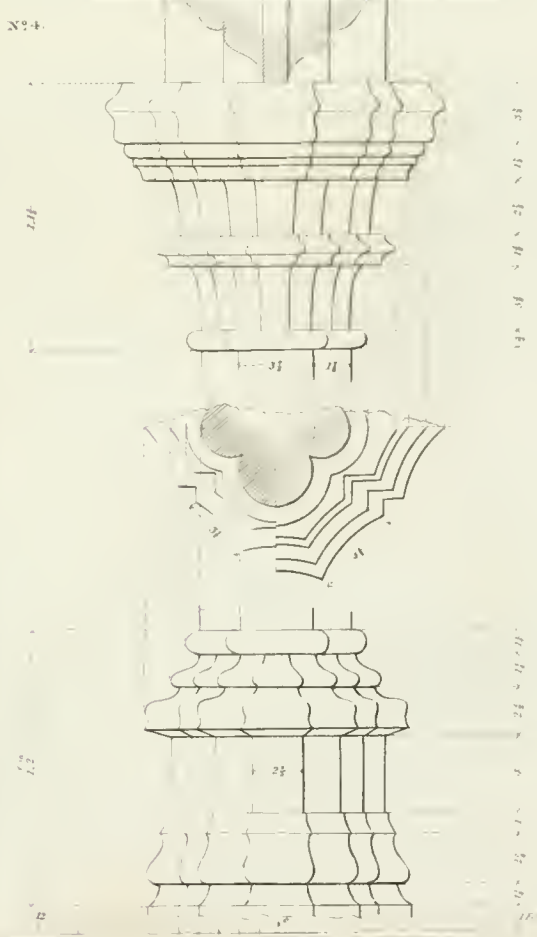
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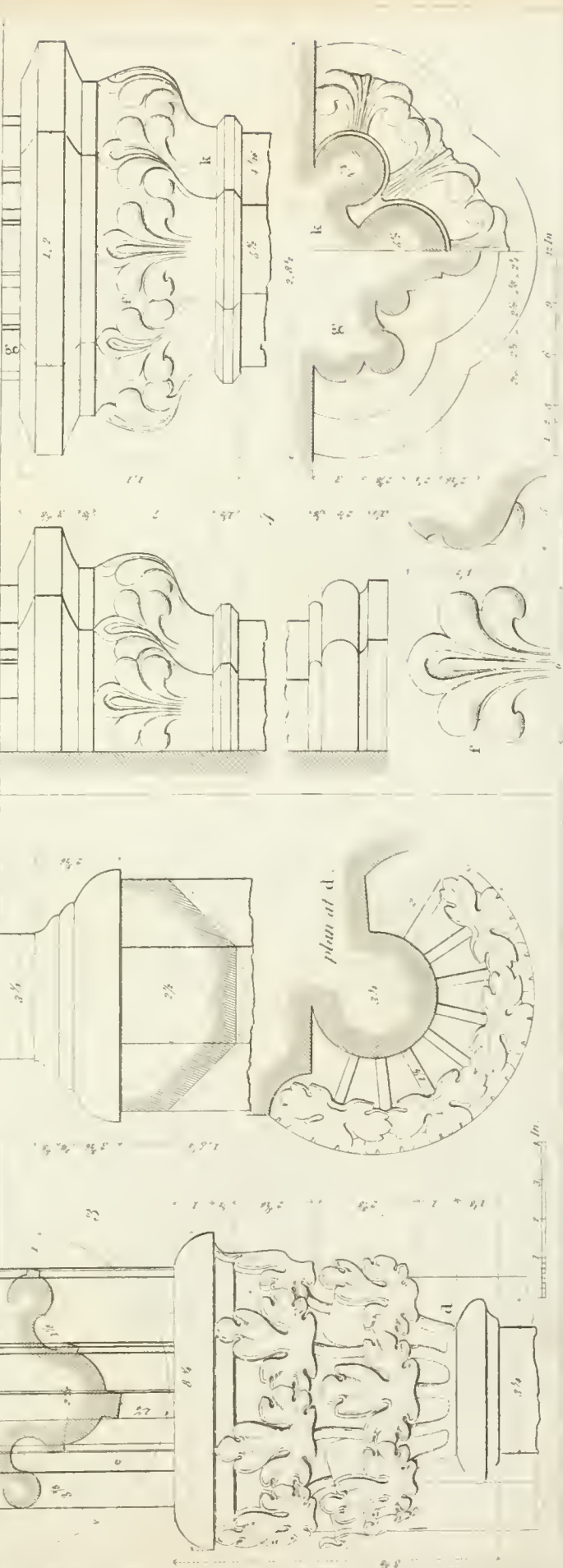
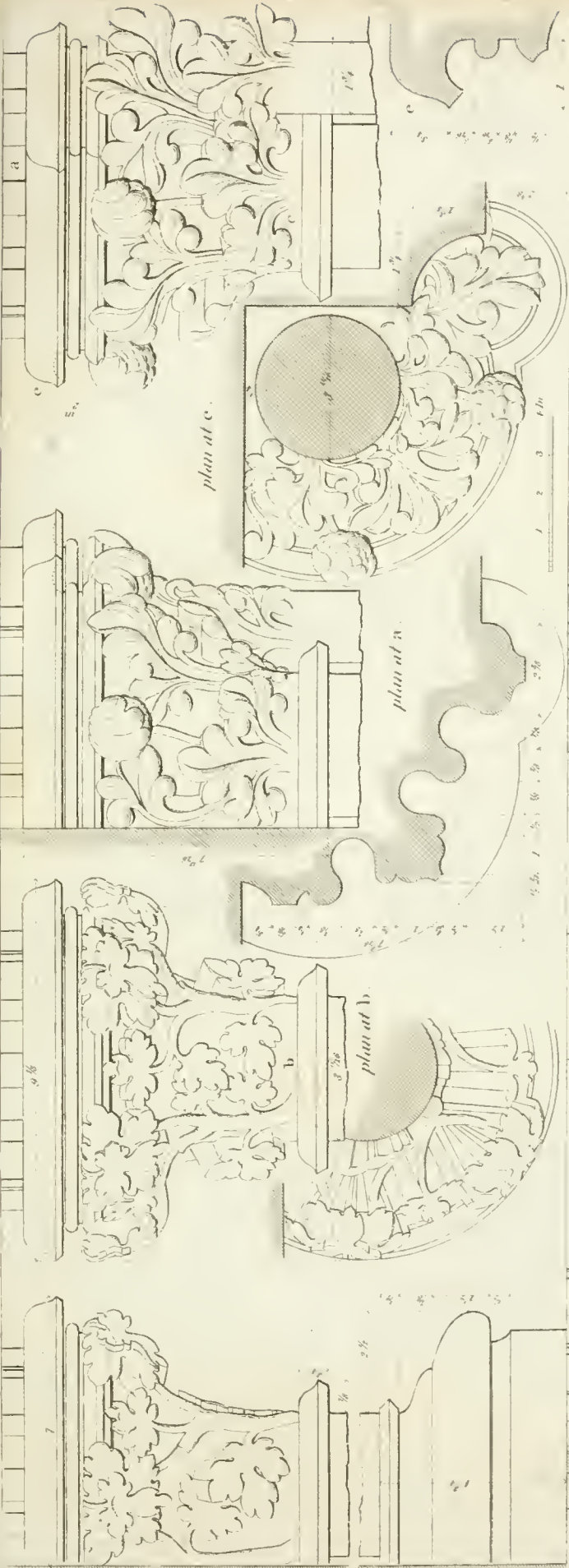
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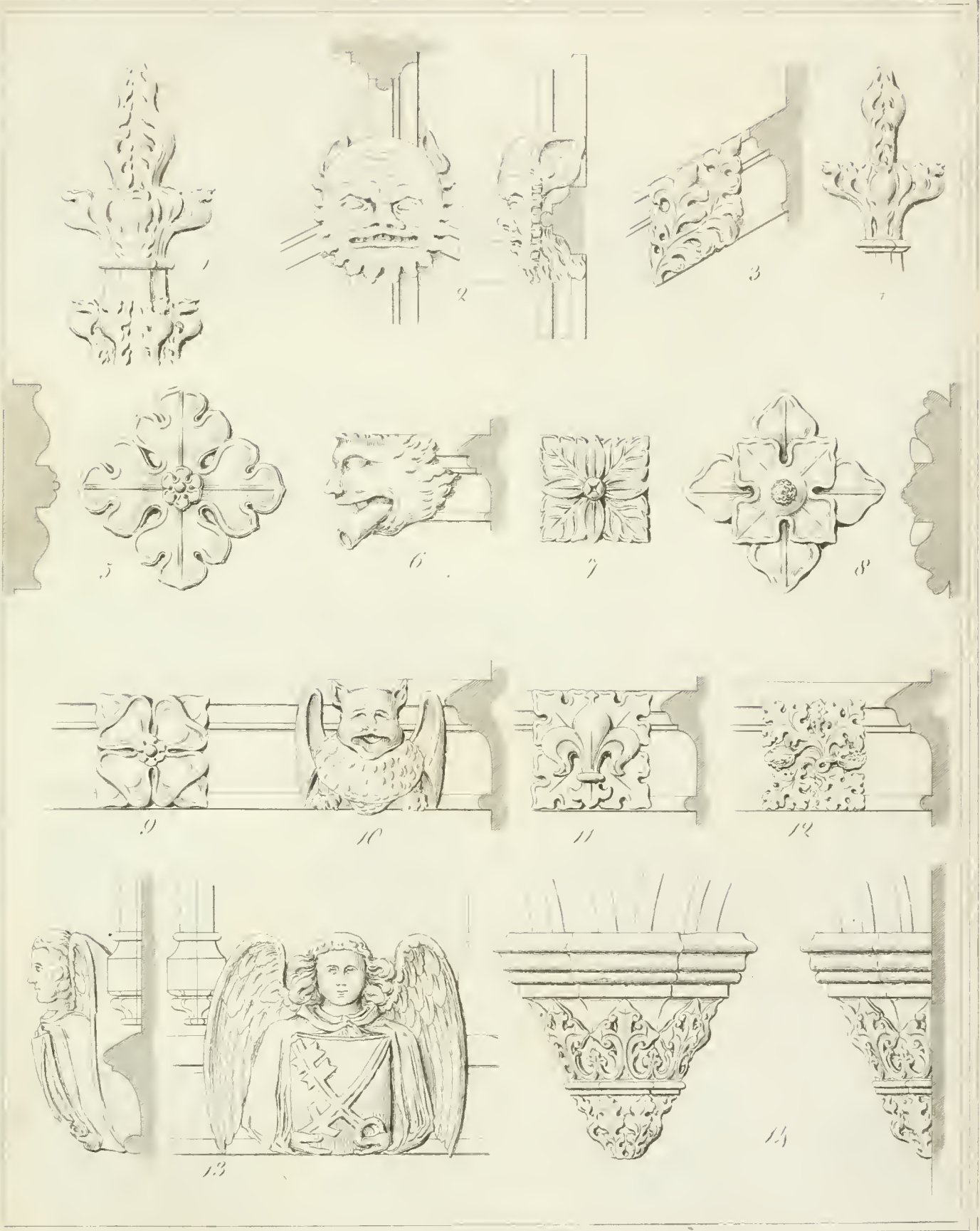


Nº 4.



1. St. Vincent's Church 2. Westminster Abbey Church 3. St. Mary's Church Oxford





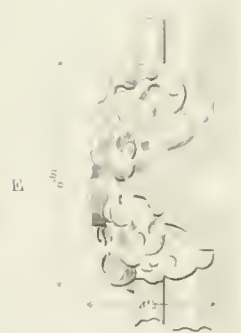
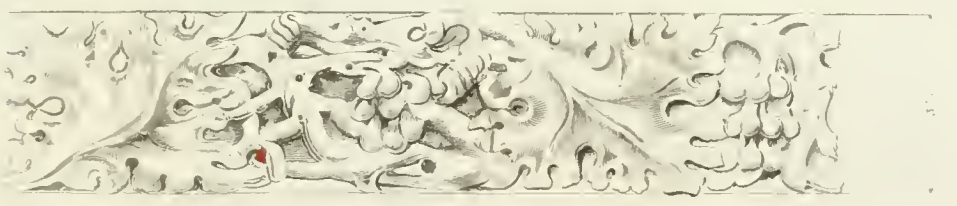
Drawn by...

R. Sands sculp.

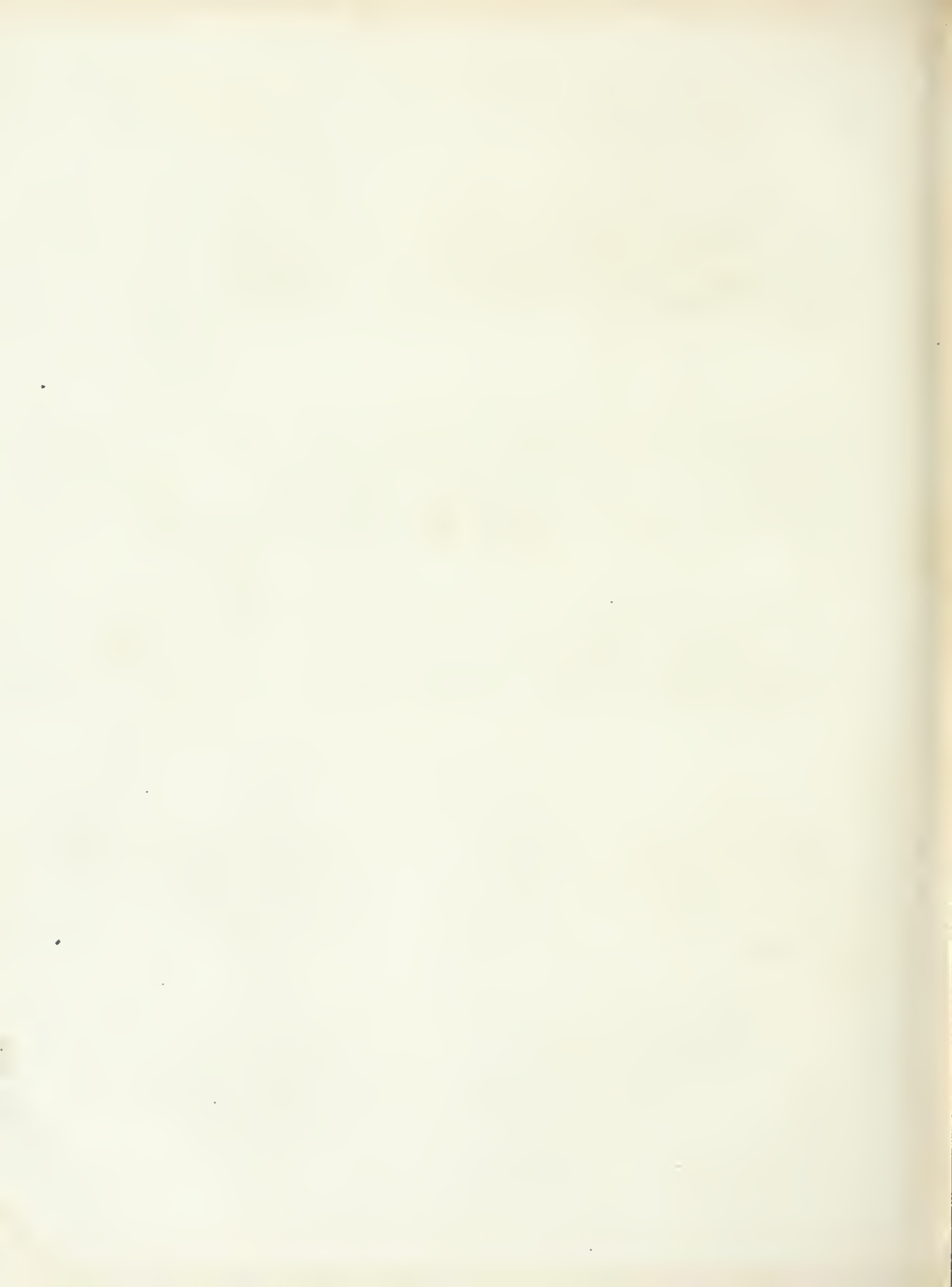
Brackets &c. at Corford.

11. Bruges, 1290. Col. 2, 9, 10, 12, 14; Magdalen Col. 3; Kings Col. Chapel 3; Corpus Christi Col. 5, 8; Schools 7, 13, 15; Mary's Church...

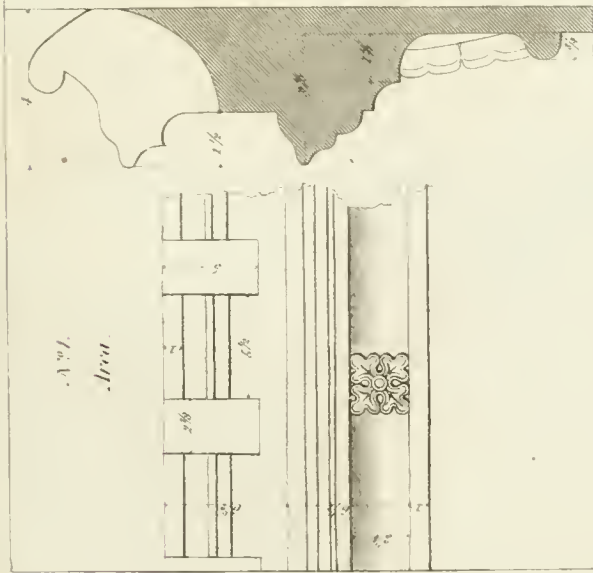
Printed by...



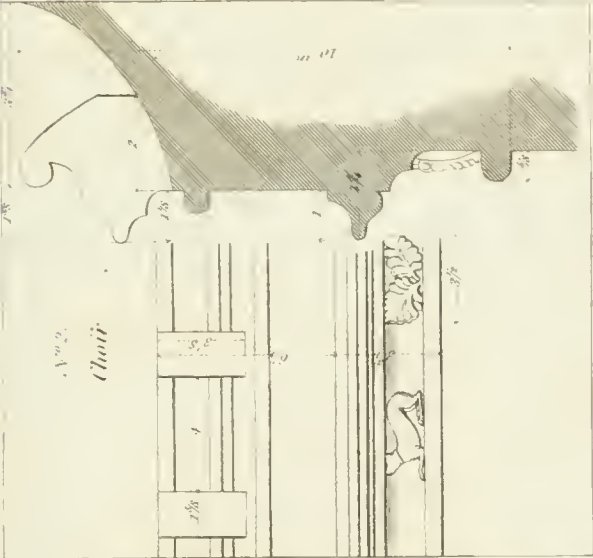
Ornaments from Westminster Abbey Church, &c



Carvings & Parapets



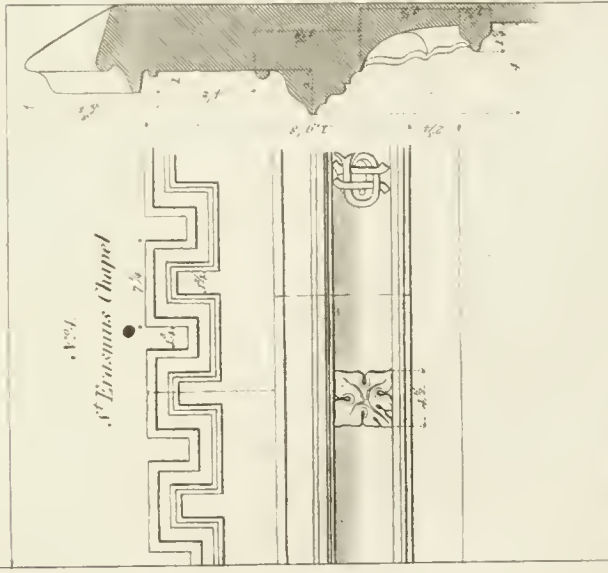
A. 74.
Arch.



A. 75.
Choir.



A. 76.
Choir.



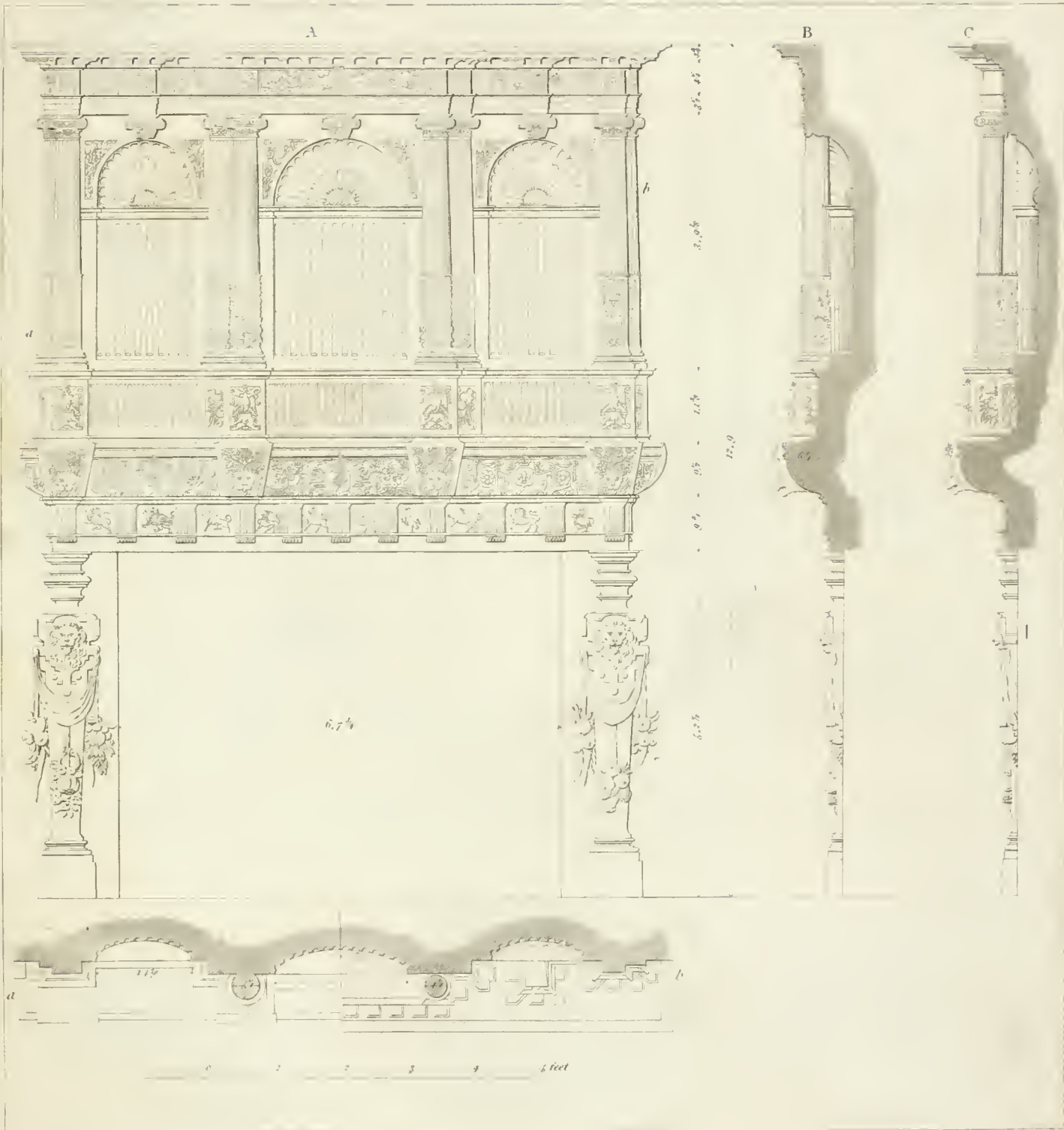
A. 77.
St. Erasmus Chapel.



A. 78.
A. Aisle.



A. 79.
Wooden Screen & Aisle.



J. Payne, del.

J. G. Smith, sculp.

Chimney piece, in Queen Elizabeth's Gallery, Windsor Castle.

